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PROGRESSIVE ROCK
SOUL
COUNTRY

Words to YOUR Favorite HITS

YOU OUGHT TO BE WITH ME

PAPA WAS A ROLLING STONE

GUILTY

I BELIEVE IN MUSIC

FUNNY FACE

SPACEMAN

ROCK ME BABY

GARDEN PARTY

BABY SITTER

SUNNY DAYS

CELEBRATION

BABY DON'T DO IT

I'LL BE AROUND

TOGETHER ALONE

GOOD TIME CHARLIE'S GOT THE BLUES

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BLOOD SWEAT & TEARS

ROBERTA FLACK New view

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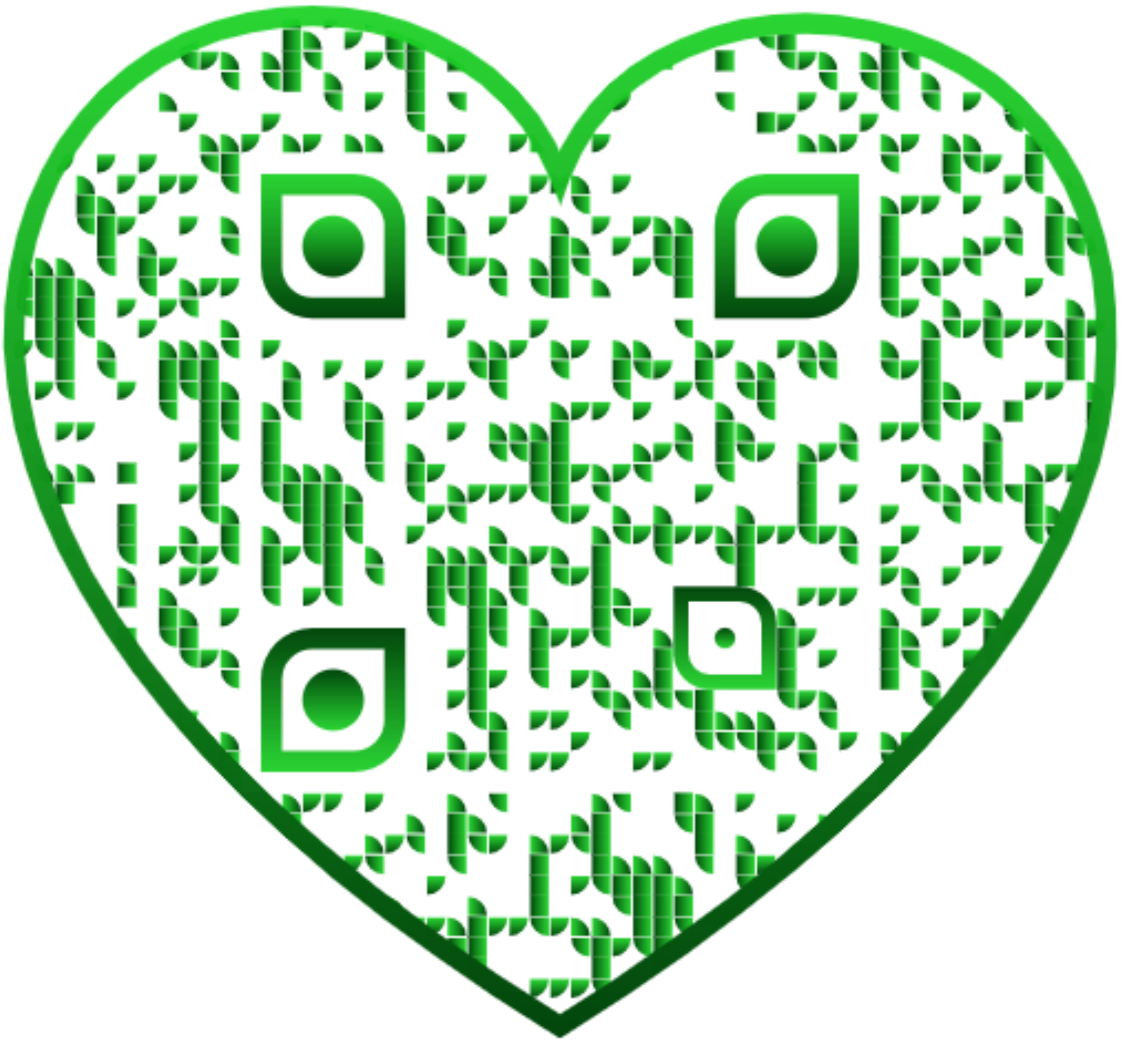

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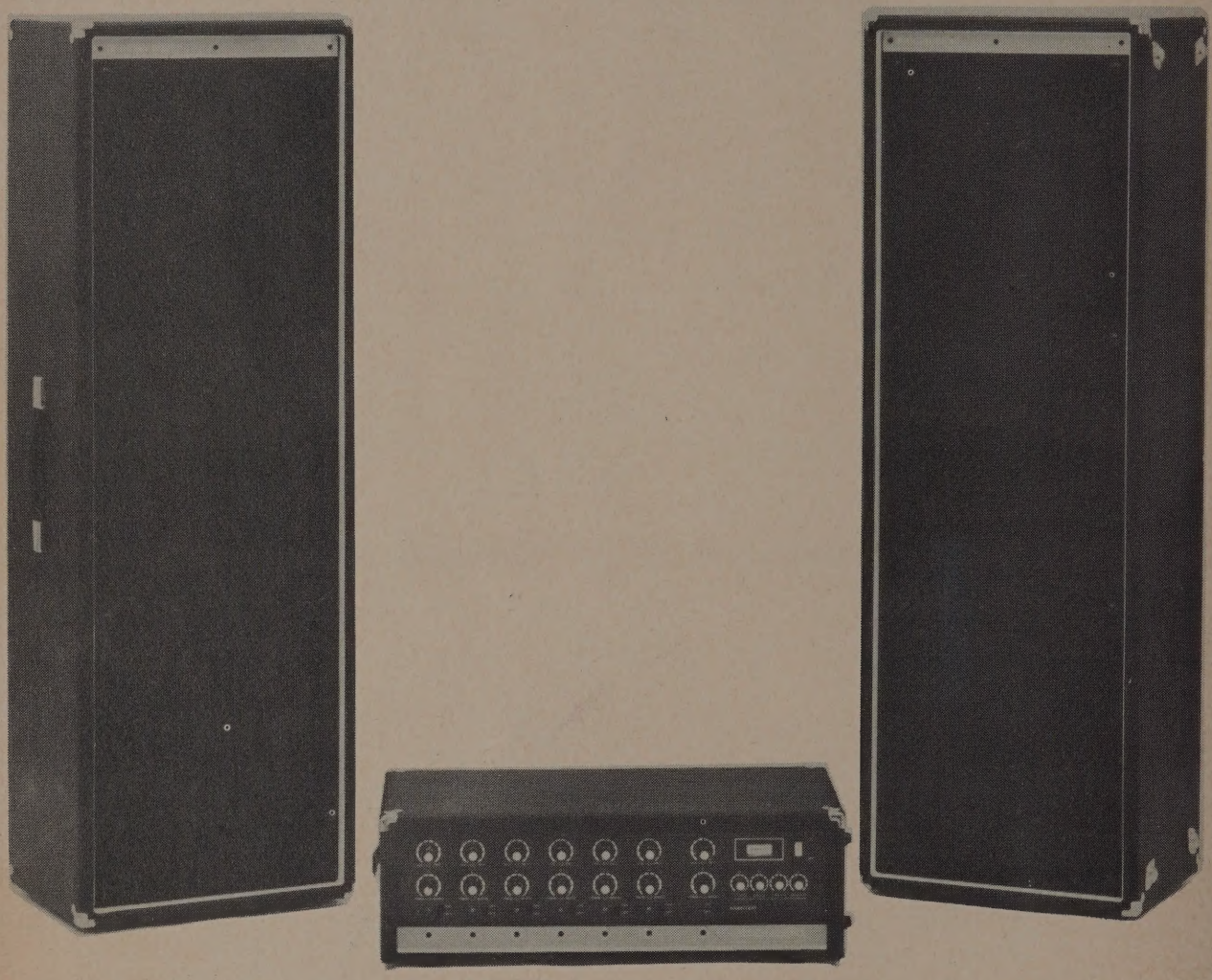

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NUMBER 104
MAR., 1973



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## WORDS TO YOUR FAVORITE HITS


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52/ANYWAY THE WIND BLOWS

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18/BABY SITTER
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SOUL SECTION

# JAMES BROWN – road runner

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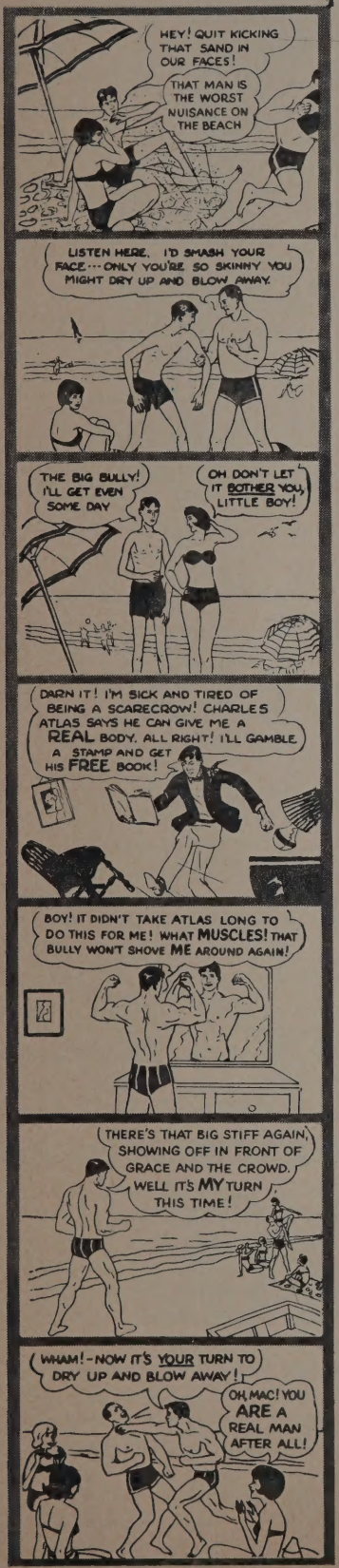
# THE INSULT THAT MADE A MAN OUT OF 'MAC'


HEY! QUIT KICKING THAT SAND IN OUR FACES!
THAT MAN IS THE WORST NUISANCE ON THE BEACH
LISTEN HERE, I'D SMASH YOUR FACE··· ONLY YOU'RE SO SKINNY YOU MIGHT DRY UP AND BLOW AWAY.
THE BIG BULLY! I'LL GET EVEN SOME DAY
OH DON'T LET IT BOTHER YOU, LITTLE BOY!
DARN IT! I'M SICK AND TIRED OF BEING A SCARECROW! CHARLES ATLAS SAYS HE CAN GIVE ME A REAL BODY. ALL RIGHT! I'LL GAMBLE A STAMP AND GET HIS FREE BOOK!
BOY! IT DIDN'T TAKE ATLAS LONG TO DO THIS FOR ME! WHAT MUSCLES! THAT BULLY WON'T SHOVE ME AROUND AGAIN!
THERE'S THAT BIG STIFF AGAIN, SHOWING OFF IN FRONT OF GRACE AND THE CROWD. WELL IT'S MY TURN THIS TIME!
WHAM!-NOW IT'S YOUR TURN TO DRY UP AND BLOW AWAY!
OH, MAC! YOU ARE A REAL MAN AFTER ALL!

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# ROBERTA FLACK

## Producer's View

*ROBERTA FLACK — the experience she got, you can't get no more.*

*ROBERTA FLACK — around for years before she was discovered.*

Joel Dorn is the producer at Atlantic Records responsible for all the records from Roberta Flack, with the exception of two sides co-produced with the late King Curtis. And although Roberta has been around for a long time, she's only just made it as an international talent. Joel filled us in on the story behind the sleeper of the year—"The First Time Ever I Saw Your Face."

"When the album 'First Take' came out, we sold a hundred or a hundred and fifty thousand, so she wasn't unknown—she just didn't hit that gigantic broad market that a single will give you. One reason for the single making it—some three or four years after we recorded it—was that Clint Eastwood used it as background music for a very important part in a film called 'Play Misty For Me', and that was pretty successful and it caused more people to be aware of it, especially DJs, and it went like wildfire. All of a sudden it hit New Orleans, Milwaukee. We did a million and three, a million and five.

"Jon Hendricks was around the other day and he knew her years ago when she was working in a small club in Washington. And she'd worked in this club, Mr. Henry's, for years and had a really devout following and she can sing almost anything. You know that kind of club experience is almost ungettable now—there are no clubs left to work in, or very few, and the conditions here are not conducive to club work, so there are very few people here who have the benefit of that kind of training: to work the drunks, and work the nice people, and work the bad people and be around in all kinds of situations, sing a folk song, sing a ballad or something, or a hit song. That kind of training is invaluable. People talk about her scope — she can sing anything and it comes out good and it shows up. That's only one of the reasons— another reason is that she has conservatory training and a master degree in music education and it's a unique combination of sensitivities.

"We'd heard of her before we signed her, but Les McCann was the one who really brought the point home. He just said 'Sign her, man!'. Well, Roland Kirk had mentioned her years back in a kind of very abstract way. He'd said 'Hey...there's a lady in Washington...'. That was about the extent of it! Les called up crazy one day. He said "She's the best singer I've ever heard in my life', so we were really happy to sign her. We're making a new album now."

How did Joel start off?

"As a jazz DJ in Philadelphia, making jazz records exclusively. But now I don't put labels on them. I hate labels—when we started out with Roberta everybody said 'Jazz Singer!' But I'd like to hear the new stuff I've done with Oscar Brown Jr. Most of the records we sell on Roland Kirk are in white college areas. It's really just music. Everytime I get involved in these sort of discussions I try to blow these labels. I also do a lot of things with Yusef Lateef and recently with David Newman. You know Fathead? We're making a new record with Fathead and Dr. John. So if they call Fathead jazz, and Dr. John Creole Rock, or Voodoo Rock, or Cajun Rock, or any of those nutty names they make up, well, what are they gonna call this record? 'Cos they both have basis in New Orleans, Texas and Louisiana, they're all into jazz, R & B, Delta Music, Bayou Music, so it'll be interesting to see what happens.

"You see the kids are picking up on a lot of things. There's nothing really happening right now, it's really dead. The Beatles left a very large shadow and nobody's been able to erase it yet, and we find that because the Beatles' sophisticated music is on a mass listening level, we find we're able to sell a lot more records that take a little more listening. Or maybe they don't take a little more listening anymore, because people's tastes have broadened over the past five or six years." ☐NORMAN JOPLING

# BUDDY MILES' BIRTHDAY

**BUDDY MILES had a birthday party, his 24th. Link Wray whose name goes way back in rock and roll was there and so was Ginger Baker, who had just finished a series of drum battle concerts with Mr. Miles.**

# MILLIE JACKSON

## Velvet Voice

Millie Jackson left her home in Thomson, Georgia, when she was fifteen and headed north to seek her fortune. A little afraid of New York City, (Thomson had a population of 300), Millie settled in Newark in 1959 to begin a career in singing and modelling.

*"I modeled for awhile,"* she recalls, *"but soon all they wanted was cheesecake and I wasn't ready for that. Anyway, I was more interested in singing."*

So in 1961 Millie moved to Brooklyn. By this time her voice had become as developed and as beautiful as the rest of her, but being just seventeen, she was unable to get a cabaret license and, therefore, found it difficult to get jobs.

She worked regular jobs to support herself, all the while perfecting her voice. Millie is an adept pianist and would write songs and practice singing constantly. Then in 1964, club work became plentiful. She played *"the chitlin' circuit"* in clubs from the Zanzibar in Hoboken to The Palms in Harlem. She was also doing benefits at the Apollo and was steadily building a reputation as one of the best female soul singers around.

Once she had established herself on *"the chitlin' circuit"* she was booked on a tour with L. C. Cooke (Sam's brother). As well as doing her own act, she sang back-up for L. C. Later she would do the same for Little Richard and a few others, always adding glamor wherever she was.

Back in Brooklyn, Millie continued her club engagements which were becoming much more frequent.

*"One club up in Harlem booked me every night just to sing Ben E. King's 'Don't Play That Song' and that's what I'd do. I'd get up, sing the song and that was it. The club owner liked the way I sang it and so did the patrons, I guess, so there I was singing it every night. After that I would go to wherever my other engagement was."*

In 1969 she was signed to a major record company and produced one single, *"A Little Bit of Something."* The record didn't exactly bust the charts, but it was good recording experience for her and made her anxious to go back into a studio with the right people and the right song.

She met the right person in Don French, a producer/writer, and they became friends. The song came in *"A Child of God"*, which they wrote together.

*"It's a song I really believe in,"* says Millie. *"I guess it's a statement about people, but it's mainly what I feel."*

Millie signed with Spring Records, distributed by Polydor Incorporated, and the single was recorded recently in New York. It has been picked up by many R & B stations and is receiving considerable airplay across the country.

Millie's voice combines the soulfulness of James Brown and the sweetness Diana Ross originally possessed. Millie's favorite group, though, is Gladys Knight and the Pips, whom she had admired for years.

Today Millie still lives in Brooklyn and has just completed night school, earning a liberal arts diploma.

*"When I left Thomson, I cut my education short, and I always promised myself and my family that I would finish up my schooling."*

She plays a string of clubs now, and with the success of *"A Child of God"*, she is prepared to go on a major tour. *"I have a good band behind me. It's just four pieces, guitar, bass, drums and tenor, and they really wail."*

Millie had no formal music or singing training. She was neither a member of church or school choirs, and in fact, didn't really start singing until she got to Newark.

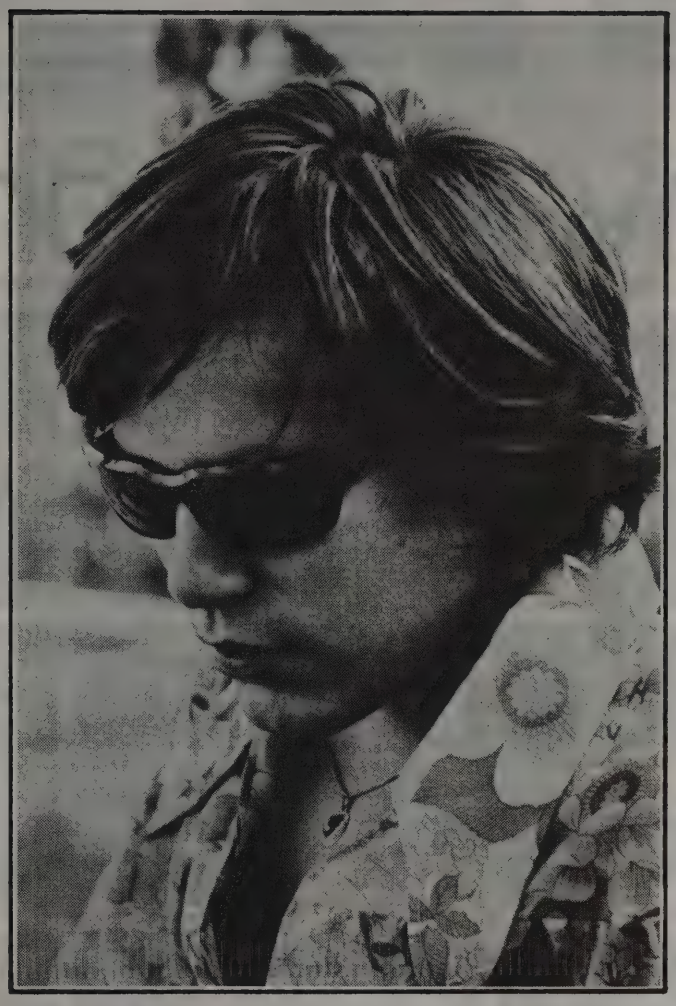
*"But when it hit me,"* she remarked, *"it hit hard and I couldn't stop if I wanted to."* □

PRESS CONTACT: lloyd gelassen

IN THE CHARTS

# JOSE FELICIANO

## Latin & American Music



**FELICIANO — Latin sound can become big on the U.S. scene, he thinks.**

Puerto Rican born guitarist singer Jose Feliciano, following a successful, seven performance, one-man concert appearance at the Palace Theater in New York, chatted about his career in music and the expanding role of Latin in today's market.

*HP. Let's start at the beginning and how you first became interested in music.*

F. Being born in Puèrto Rico, it was only natural to be interested in music—on the island it's a part of everyone's life—and for me it was a question of developing my ability. While Latin was the thing for my parents and family, I wanted to take in music in all its forms, especially the sounds coming from America. It was difficult at first, with my parents anti—not anti-American—but anti American music, and only because they couldn't understand most of the English lyrics in the songs. Like I would sit and listen to the radio stations, broadcasting American music, and it really became a part of me.

*HP. As much as Latin?*

F. The same. I wanted to absorb both cultures and what each had to offer, while still retaining my Latin origin.

*HP. What was your first instrument?*

F. An accordion. I started to play the accordion when I was around five and later, at about nine, I took up the guitar.

*HP. How about your first public performance?*

F. I was around nine or ten at the time and it was at the Teatro Puerto Rico in the Bronx. By then, we had been living in New York for a few years—it's funny—sometimes I can still hear the applause after that show.

*HP. What kind of show did you do?*

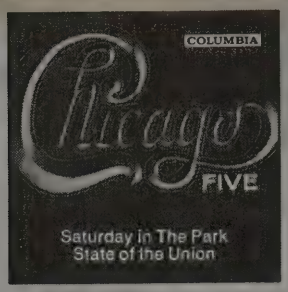
F. I just sang some songs which I knew and I played the guitar.

*HP. It seems ironic that someone as well known, as you are in the Latin*

*(continued on page 62)*

**CAPTION**

**JOSE FELICIANO — his parents were anti-American music.**

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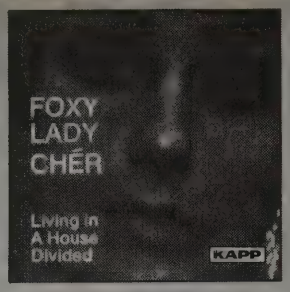


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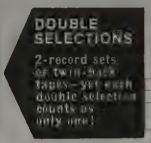

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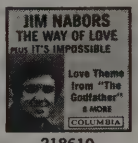


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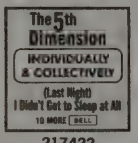


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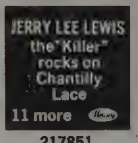


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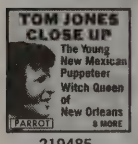


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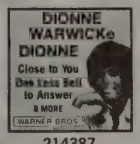


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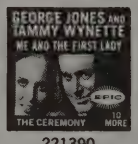


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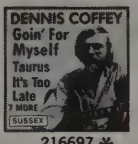


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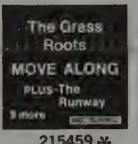


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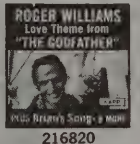


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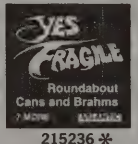


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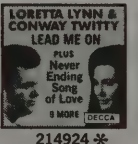


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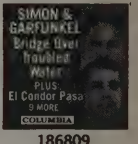


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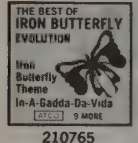


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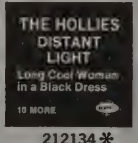


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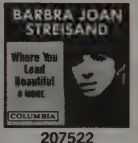


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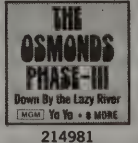


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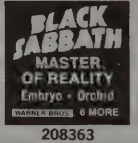


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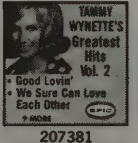


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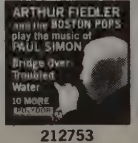


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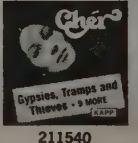


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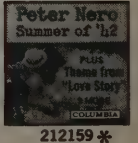


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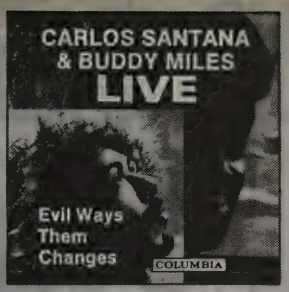


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# or Any 10 tapes-$2.86

**if you join the Columbia Tape Club and agree to buy 7 tapes (at regular Club prices) in the next 2 years**

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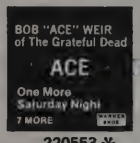


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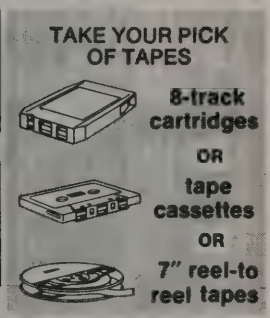

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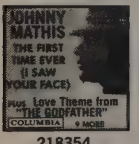


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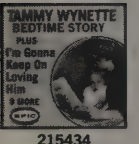


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**Just look at this great selection of recorded entertainment** — available on 12" Records *OR* 8-Track Cartridges *OR* Tape Cassettes *OR* 7" Reel Tapes! So no matter which type of stereo playback equipment you now have — you can take advantage of one of these introductory offers from Columbia House!

**If you prefer your music on 12" Stereo Records** join the Columbia Record Club now and you may have ANY 14 of these selections for only $2.86. Just indicate the 14 records you want on the application and mail it today, together with your check or money order. In exchange, you agree to buy ten records (at the regular Club prices) during the coming two years . . . and you may cancel membership any time after doing so.

**OR — if you prefer your music on Stereo Tapes** join the Columbia Tape Club now and take ANY 10 of these selections for only $2.86. Just write in the numbers of your 10 selections on the application — then mail it together with check or money order. (Also indicate whether you want cartridges *or* cassettes *or* reel tapes.) In exchange, you agree to buy seven selections (at regular Club prices) during the coming two years . . . and you may cancel membership any time after doing so.

**Your own charge account** will be opened upon enrollment . . . and the selections you order as a member will be mailed and billed at the regular Club prices: records, $4.98 or $5.98; cartridges and cassettes, $6.98; reel tapes, $7.98 . . . plus a processing and postage charge. (Occasional special selections may be somewhat higher.)

**You may accept or reject selections as follows:** whichever Club you join, every four weeks you will receive a new copy of your Club's music magazine, which describes the regular selection for each musical interest . . . plus hundreds of alternate selections from every field of music.

. . . **If you do not want any selection offered,** just mail the response card always provided by the date specified

. . . **If you want only the regular selection** for your musical interest, you need do nothing — it will be shipped to you automatically

. . . **If you want any of the other selections offered,** order them on the response card and mail it by the date specified

. . . **and from time to time** we will offer some special selections, which you may reject by mailing the dated response form provided . . . or accept by simply doing nothing.

**You'll be eligible for your Club's bonus plan** upon completing your enrollment agreement — a plan which enables you to save at least 33% on all your future purchases. Act now!

Columbia House
Terre Haute Indiana 47808

D28/F72

**COLUMBIA HOUSE, Terre Haute, Indiana 47808**

I am enclosing check or money order for $2.86, as payment for the 14 records indicated below. Please accept my membership application for the **Columbia Record Club.** I agree to buy ten records (at regular Club prices) in the coming two years — and may cancel membership at any time after doing so.

**RECORDS**

| | | | |
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**MY MAIN MUSICAL INTEREST IS (check one box only)** (BS-Z) EF9

☐ Easy Listening ☐ Teen Hits ☐ Classical
☐ Broadway & Hollywood ☐ Country ☐ Jazz

I am enclosing my check or money order for $2.86, as payment for the 10 tapes indicated below. Please accept my membership application for the **Columbia Tape Club.** I agree to buy seven tapes (at regular Club prices) in the next two years — and may cancel membership any time after doing so.

**SEND ME THE FOLLOWING TYPES OF TAPES (check one box only)**
☐ Cartridges (WE-W) ☐ Cassettes (WF-X) ☐ Reel Tapes (VZ-Y) EF9

**OR TAPES**

| | | | |
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| | | | |

**MY MAIN MUSICAL INTEREST IS (check one box only)**
☐ Easy Listening ☐ Young Sounds ☐ Country

Whichever Club I've joined, all selections will be described in advance in the Club magazine, sent every four weeks. If I do *not* wish any selection, I'll mail the card provided by the date specified, or use the card to order any selection I do want. If I want *only* the regular selection for my musical interest, I need do nothing — it will be shipped automatically. Occasionally, I'll be offered special selections which I may accept or reject by using the dated form provided.

☐ Mr.
☐ Mrs.
☐ Miss.....
(Please Print) First Name Initial Last Name

Address.....

City..... State & Zip.....

**Do You Have A Telephone? (check one)** ☐ YES..... ☐ NO

*APO, FPO addressees: write for special offer*

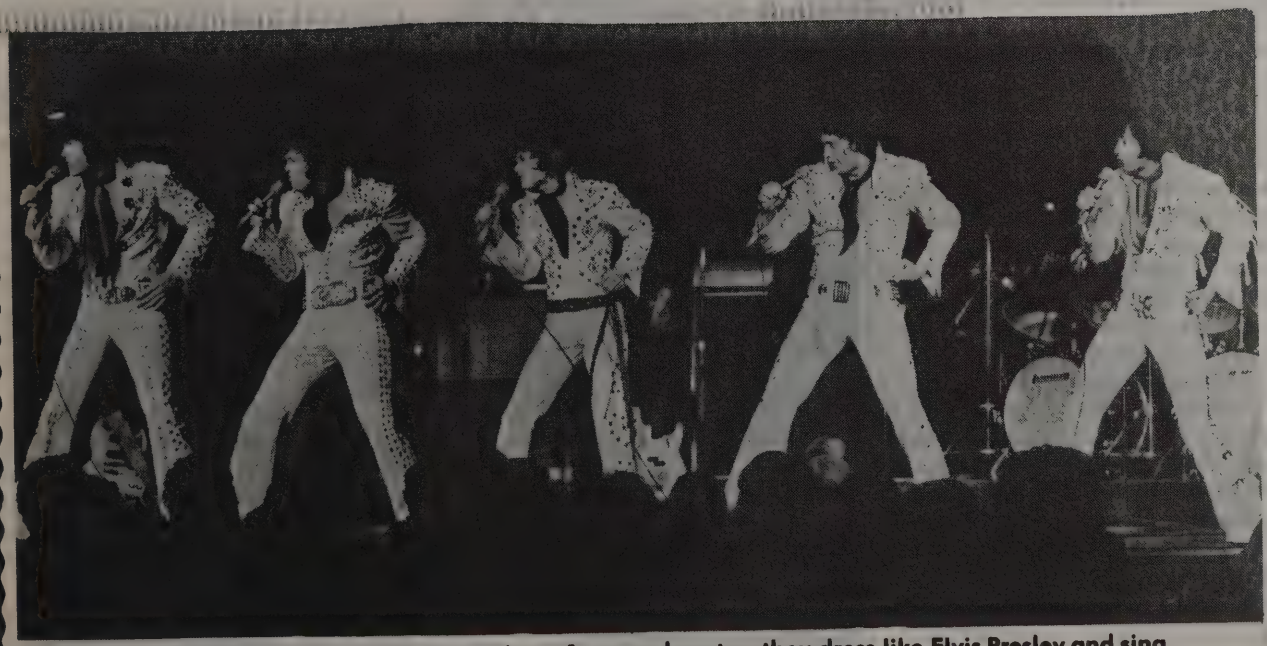
# From The Scrapbook

# THE OSMONDS

**THEY DID START** early ... very early. The neatsy picture of the four kids with the razored hair taken around ten years ago shows it. And dig all those music stands in the background.

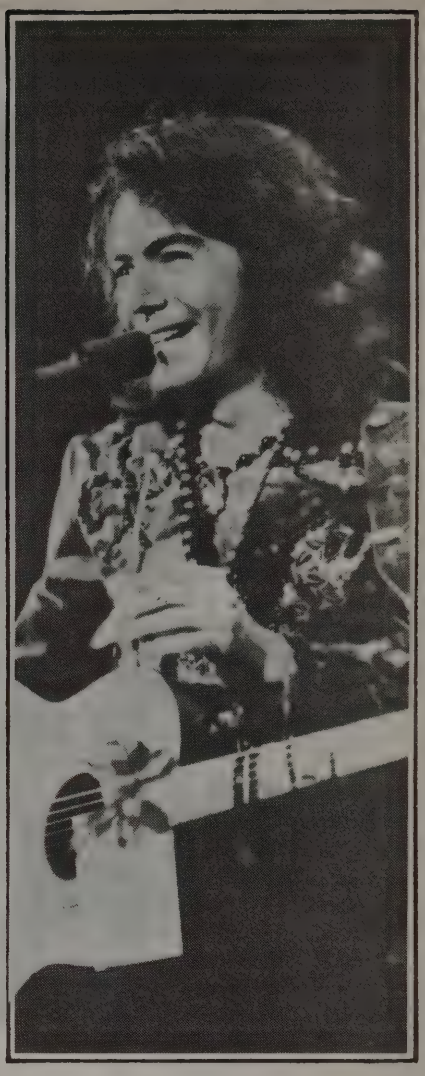
**COMEDY TOO,** unless those mustaches are real. Another portrait of a bygone era when comedy was king.

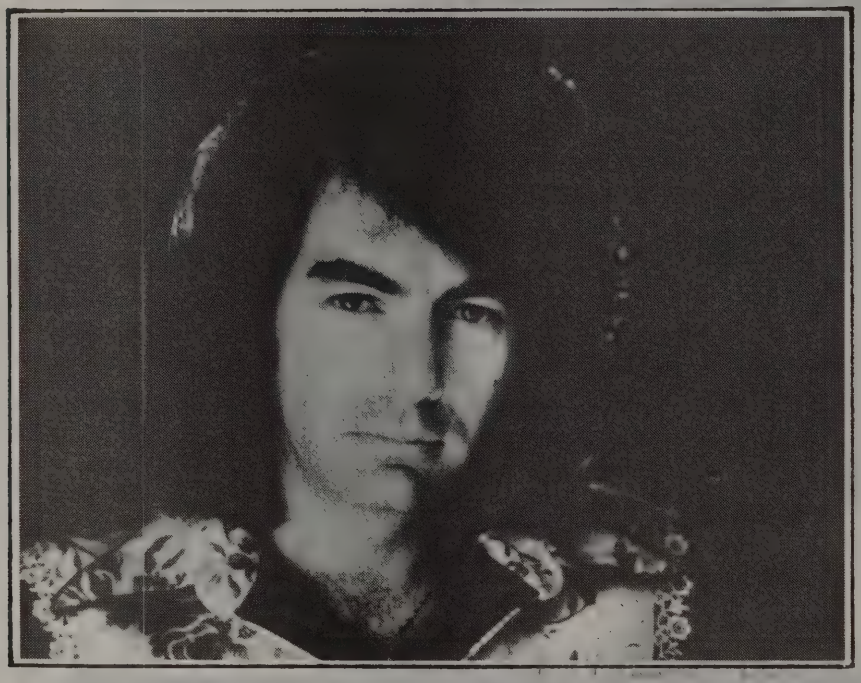
**LONGER HAIR and Donny has become a part of the Osmonds but the attention, if this picture is accurate, is still on the four older brothers. Part of their Andy Williams era.**



**RIGHT ON RIGHT NOW. Donny is up front and center, they dress like Elvis Presley and sing like ... well, let's not get into that.**

# NEIL DIAMOND -redirection





NEIL DIAMOND says he is taking 12 months off from touring and live gigs. But before he does that he is attempting some pretty heavy in-person-performances—such as his 20 performance, three week series of concerts at the Winter Garden theater on Broadway.

One of his shows gets the live satellite treatment to Europe and the BBC in England.

Neil intends to keep busy during his 12 month layoff. There's his children's television special to be written, his Broadway play to get done and the writing of his symphony. And there's the completion of his new album for Columbia—his new company—that has to be ready by next year.

Why is he taking time off?

Says Neil: "I can give complete concentration to the creative experience of writing tunes for the records. It's just a redirection for me."□

# THE KINKS

## America Feeds Them Ideas

*Mick Avory* is an umcomplicated sort of guy. He likes a drink, a smoke and a laugh with his friends. He also likes his music.

Avory's been hitting the skins with the Kinks since they first assaulted our ears with the luscious coarseness of *"You Really Got Me"*. Nearly a decade later, he still glides along with the flow. It's a good life.

In his spacious London flat, he chats about the band. Past. Present. Future. He doesn't get excited about anything; just takes his time and speaks his mind. And underlying it all there's a nice, dry sense of humor.

I ask him about the new *Kinks* album, *"Everybody's In Show Biz - Everybody's A Star,"* the first time the band has tackled a double set. One record was recorded live in America earlier in the year; the other features studio material, the two tied together by an overall concept.

"The original idea was Ray's," Avory explains. "Basically, it's saying that we are all actors in one way or another. He wrote all the songs from that concept.

"I don't know when he first got the idea, but a lot of the material came from our last American tour. The album shows what it's like for a band in the States on the road.

"We did a film when we were over there and he noticed how people wanted to get in on it and do their own little party piece.

"You get so many freaks over there and they're all dressed up in silly clothes. I remember a party we had in L.A. They all came along and got in front of the camera and said a few words, making sure they didn't miss out. Most people are like that. Everyone wants to be a star.

"I think we got some quite interesting little snips on that film. Rather than go out there with a basic idea for a story, we decided to take shots at random of different people we met and situations we found ourselves in. It wasn't just about us.

"It was an interesting project, because you meet some amazing people when you're on tour. Especially over there. Everyone's trying to be noticed and get in on the act. Like I said, we started out with no set ideas. But it ended up being about the 'Star' thing. The album and film are along the same lines."

The album is released in early September, but it's not yet known if the film will be screened here. The end product will probably be a 45-minute TV documentary. A couple of American companies are interested, but British stations have not yet been approached.

"Making the film was really a logical progression for us," says Avory. "It's a different angle. It's not that we want to be actors. It's not a big contrived effort, just natural shots taken on the road. At first I felt self-conscious when they were filming, but in the end I got used to it. We just did our normal things and it was just like a Candid Camera spying on us. It was interesting."

Getting back to the album, Avory says he's pleased with the way it's worked out. The live recordings at *Carnegie Hall* came off better than he thought they would. At one time the group's sound was notoriously bad on gigs, but the standard has risen dramatically in recent years.

"The three-man brass line-up has made a big difference. We go out as an eight-piece and we've got a much fuller sound. We were missing a lot before. Lots of Ray's songs had brass parts written in to them. You just couldn't capture the right feel without them.

"We play some numbers without the brass, then we give them their spot. I like working with a bigger band. I go out there and really enjoy it."

In those bad old days, when the *Kinks* were often blasted for the quality of their stage shows, did Avory feel all the criticism was justified? *Was it fair comment?*

"Well, when you go back that far, I don't think anyone was that great, to be quite honest. Just talking about drummers, which I know more about than anything else, I only knew a handful of good drummers at that time. But there's quite a few now. We've all gotten older and more experienced, so the standard is bound to rise.

"Groups have generally gotten

*(continued on page 20)*

PROGRESSIVE ROCK SECTION

# COVER SONGS

## BABY SITTER

*(As recorded by Betty Wright)*

CLARENCE REID
WILLIE CLARKE
BETTY WRIGHT

When my best friend said she had lost her man to a baby sitter
I thought she was lying
I said no sixteen year old school girl would ever take a man of mine
But sixteen year old chick walked in with a skirt up to her waist
She had a truck load of you-know-what and all of it in place
I should have been aware mm uh uh of the baby sitter oh yeah
I should have known from the jump, yeah

When I staying home with our baby all the time
It kept me kind of broken hearted
So I went and hired myself a baby sitter
And that's when my trouble all started
This found out exactly what was going on
There wasn't much that I could do
The baby sitter had his heart and soul and all of his money too
I should have been aware mm uh uh of the baby sitter oh yeah

I should have known from the jump, yeah she was a man getter yes she was.
Spoken: So girls, if you want your man and no one else, buy yourself some sizzle pants and baby sit your man yourself
Sung: Hey there girls you'd better beware mm of the baby sitter mm yeah
Rock rock rock your own baby.

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## PAPA WAS A ROLLIN' STONE

*(As recorded by the Temptations)*

NORMAN WHITFIELD
BARRETT STRONG

It was the third of September that day I'll always remember
Yes I will 'cause that was the day that my daddy died
Papa died when we were very young
I never got a chance to see him
I never heard nothin' but bad things about him
Mama I'm depending on you to tell me the truth
Mama looked up and said son papa was a rollin' stone.

Wherever he laid his hat was his home
And when he died all he left us was alone
Spoken:
Carry on hey mama is it true what they say
That papa never worked a day in his life
And mama there's some bad talk goin' around town sayin' that papa had three outside children and another wife
And that ain't right
Hey heard some talk about papa doin' some store front preachin'
Talkin' about savin' souls and all the time leachin', dealin' in dirt and stealin' in the name of the Lord
Mama just looked up at me with a tear in her eye
And she said son your papa was a rollin' stone
Yeah wherever he laid his hat was his home
And when he died all he left us was alone
Get it oh.

Mama mama mama I heard papa call himself a jack of all trades
Tell me is that what sent papa to an early grave
Folks say papa would beg borrow or steal to pay his bills
And I wanna know mama
Folks say papa never was much on thinkin'
Spend most of his time chasin' women and drinkin'
Mama I'm depending on you to tell me the truth
With tear filled eyes mama hung her head and said
Papa was a rolling stone son
Wherever he laid his hat was his home
When he died all he left us was alone to carry on.

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## CAN'T YOU HEAR THE SONG

*(As recorded by Wayne Newton)*

CHRIS ARNOLD
DAVID MARTIN
GEOFF MORROW

Everybody knows everybody knows
The many times you've been in love before me
Everybody smiles, everybody smiles
There's got to be another kind of story everybody knows (everybody knows)
How I feel about you
Everybody knows (everybody knows) everyone but you.

Can't you hear the song that I'm singing
Can't you hear the words that I'm bringing home to you
This time I'll lay it on the line I need you to be mine
Can't you hear a heart when it's breaking
Can't you see the sense we're not making
Take a look around and tell me what you've found
When you hear the sound
Can't you hear the song that I'm singing
Won't you take the hand that I'm giving
I'm just talking of a simple song of love
One that won't go wrong
Can't you hear the song that I'm singing
Can't you hear the words that I'm singing
Can't you hear the words that I'm bringing
all for you
This time I'll lay it on the line I need you to be mine.
Everybody knows everybody knows I'm running around a circle trying to find you
Will you ever learn will you ever learn
The one you really need is right behind you everybody knows (everybody knows)
I've been getting nowhere that's the way it goes (that's the way it goes)
When all I want is you
Can't you hear the song that I'm singing
Won't you take the hand that I'm giving
I'm just talking of a simple song of love
one that won't go wrong can't you hear the song.

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# COVER SONGS

## AMERICAN CITY SUITE

*(As recorded by Cashman & West)*

TERRY CASHMAN
T.P. WEST

"Sweet City Song"

People goin', comin', trolley car was hummin'
A sweet city song
Everyone your neighbor
Livin' had a flavor
With a sweet city song
There was a certain way that the city sang
Made you glad you belonged
I remember now that the rhythm somehow
Made me want to sing along
Do do do do do sweet city song
Do do do do do sweet city song
Oh come on along.

Boxes on a brick wall
Boys are playin' stickball
The chicks are walkin' by
Somethin' 'bout their seaters
Made you play a little better
Or at least you'd try
Meanwhile on the corner
A group is singin' in
Three part harmony
Was a time when you couldn't find
A better place to be
Do do do do do sweet city song
Do do do do do sweet city song
Do do do do do sweet city song
Come on along.

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"All Around The Town"

A junkie steals, a mayor deals
Who knows what's comin' next
Traffic jams and greedy hands
Did you read it in the text
Of the Daily News, the subway blues
How does your garden grow
Endless strikes and the likes
All lined up in a row.

Something is wrong here
That doesn't belong here
People are lockin' themselves behind their own four walls
It falls from the skies here
But no one's surprised here
And maybe that's the saddest part of all
Jesus freaks, Muhammed speaks
The Lord is on their team
Tenements and midtown rents
Rich and poor, no in-between
Say a prayer then breathe the air
In the cold or heat
When evening falls the city calls
But the lights only shine on empty streets.
(Repeat chorus)

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"A Friend Is Dying"

I think of her, I think of life's own music
At least that's the way it used to be
I think of her and I see the children laughing
But it's only on the streets of my memory.
And I never felt so lonely and so helpless
Wishin' that I didn't know the truth
But they tell me that a friend is dyin'
And there's nothin' in this world I can do.

When she was good it was oh so good
You were blessed if she smiled on you
You could be king if she believed your story
But it was over if she laughed at you.

Now I never felt so lonely and so helpless
I'm wishin' that I didn't know the truth
But they tell me that a friend is dyin'
And there's nothin' in this world that I can do.

The hands that used to reach out to everybody
Now they're lyin' by her side
And her eyes are closed, no one really knows
If she can make it through another night.

Still most of what I love is locked inside her
Everything I thought I'd ever need
My heart keeps cryin' "You gotta hold on a little bit longer"
But my head is sure that it's time to leave.

Now I never felt so lonely and so helpless
I'm wishin' that I didn't know the truth
But they tell me that a friend is dyin'
Oh New York City, can you say it ain't true
Can you tell me now before I'm leavin' you
I'd give anything I own just to believe in you again.

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## OPERATOR (That's Not The Way It Feels)

*(As recorded by Jim Croce)*

JIM CROCE

Operator oh could you help me place this call
You see the number on the matchbook is old and faded
She's living in L.A.
With my best old ex-friend Ray
A guy she said she knew well and sometimes hated.

Isn't that the way they say it goes
But let's forget all that
Give me the number if you can find it
So I can call just to tell them I'm fine and to show
I've overcome the blow
I've learned to take it well
I only wish my words could just convince myself
That it just wasn't real
But that's not the way it feels.

Operator oh could you help me place this call
'Cause I can't read the number that you just gave me
There's something in my eyes
You know it happens every time
I think about the love that I thought would save me
(Repeat chorus).

Operator let's forget about this call
There's no one there I really wanted to talk to
Thank you for your time
Oh you've been so much more than kind
And you can keep the dime
(Repeat chorus).

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MICK AVORY

better. We definitely have, and so have a lot of other people that are still going."

A lot of musicians have said that there's nothing better than a hard, long American tour to get a band's live sound together. *Would Mick go along with that?*

"Yes, it takes a few days to really get it on and, after that, you just get better. By the time you're half way through a tour, you're really on top form. You get tighter as a unit. This is true of everyone. Plus, I suppose, you feel you're in a place where it's important to play good shows, so you try a bit harder."

*How did he like playing big stadiums in the U.S.?*

"I didn't," he replies simply. "So far, we've played a few. But we don't do that many. It's all down to your pulling power. If you can draw a crowd of 20,000 in one town, then you've got to do a stadium.

"Why I'm not keen on those gigs is that it's hard to get a decent sound. I'm not worried because I can't see the back wall. The size doesn't worry me. But the sound problem can be a real drag. You've gotta have a good sound to enjoy your gig."

America does seem to be feeding the Kinks with ideas and giving them the drive to keep pushing forward.

They were barred from touring there for several years and seemed to be cruising along in a straight line. But as soon as they were allowed to hit the States again, their career shifted gear and accelerated.

"Since we've been back, it's been a gradual process of getting back on the map. But I think we are achieving it. Every tour is better than the last. We've planned it carefully and it's working out.

"The audiences hadn't completely forgotten us since the old days. We made some impact early on, before the break. Luckily, there were certain fans who remembered us. So we had a little appreciation going for us, even on the first visit.

"Since then, we've been over several times and *'Lola'* and *'Apeman'* both made the charts. At the same time, those records strengthened us in this country too."

*What's coming up in the way of British concerts?*

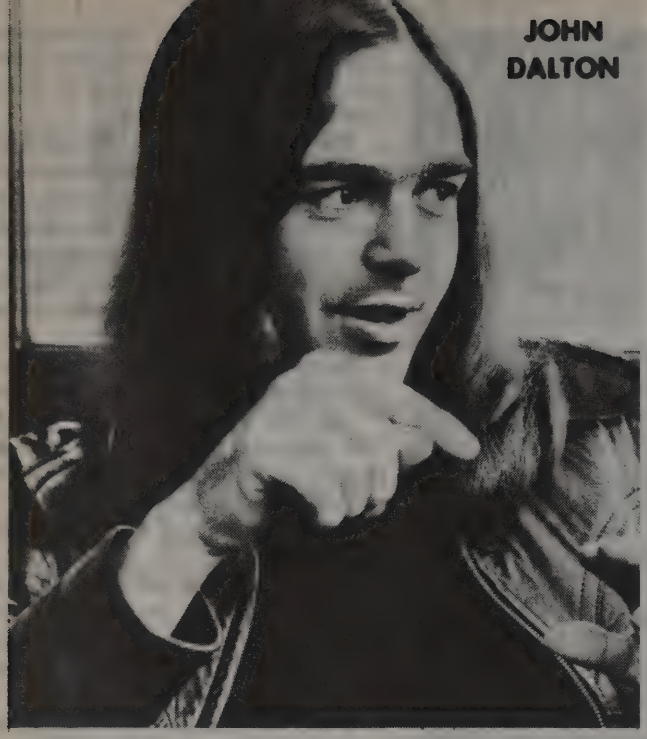
"Well, we get back from the next American tour at the end of September. Then we might be doing a British tour in the Autumn. We've been thinking about doing a type of Music Hall show. It would revolve around a certain theme with songs to go with it. We could even make it a kind of musical play. There's various ideas floating around at the moment.

"Rather than just going out and do a gig just for the sake of it, we thought a Music Hall thing would be much more interesting, both for the audiences and us. We'd probably do it in conjunction with other musicians. It could work.

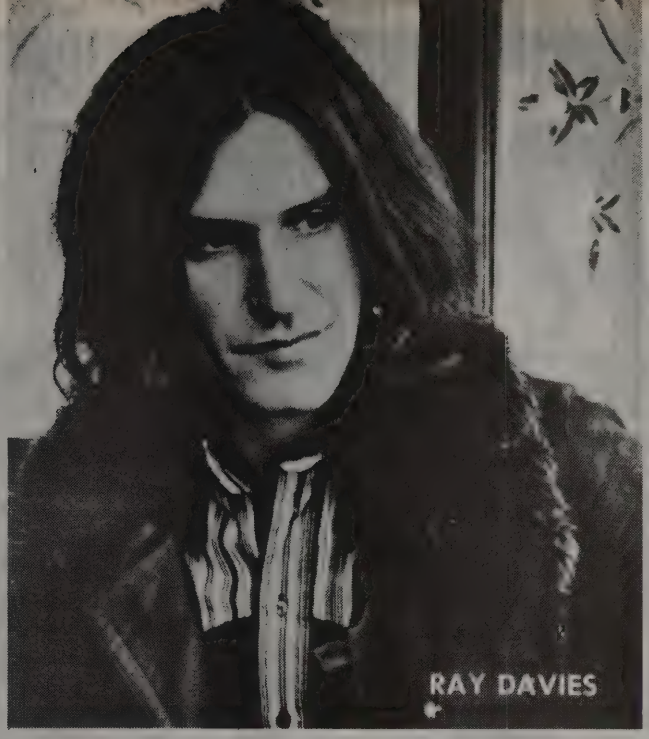
"This was one idea we had for *'Arthur'* when we made that album. It had a strong story and we could have made it into a good musical play. Then it was going to be made into a television film, but that went over their budget, so the whole thing just faded out. It never really got off the ground."

Like other leading British outfits who have stood the test of time, the Kinks seem keen to explore new fields. They are always looking for

JOHN GOSLING



JOHN DALTON



RAY DAVIES

ways of expanding their scope. Films. Theatre. Progression. After a while, it's no longer enough to just sit there and play.

"Lots of fields are opening up. If you can do something different as a unit, it makes life more interesting for everyone. We'd rather try new ideas than just carry on doing straight shows and making records."

The Kinks also take care of their own business affairs now. They manage themselves and Ray has his own music publishing company. The band also have an excellent ally in Marion Rainford who runs their London office.

"Our studio is still being built," Avory tells me. "It should be finished in a couple of months. We hope to record all our stuff there and then go on and get clients and make it into a nice business concern. We must get a good bar in there."

He says it's nice to be able to pursue all these projects as a unit. But how much of a dominant leader is *Ray Davies*? To an outsider, he seems to instigate most of the major moves. *What is the relationship between him and the rest of the band?*

"Well, if Ray's got an idea he puts it forward to the rest of us. Then he's open to suggestions. If you have your say, he sometimes looks like he isn't listening. But he is and he reconsiders.

"Ray isn't completely dominating. But a lot of the ideas and concepts come from him because they are usually to do with his writing. Everyone understands that. He's so good at writing songs that it's silly for anyone to come out with an idea that's completely disconnected. You just have to contribute what you can."

DAVE DAVIES

*So there's no resentment in the ranks?*

No, because we all respect his ability. If you can't come up with better ideas than Ray, then what he says goes. He thinks about the group a lot more than anyone else, anyway. As I say, he does all the writing.

"If he wants to do something he discusses it with all of us. But really you are discussing how you are gonna do it, rather than whether you're gonna do it."□

# PETER TOWNSHEND On Meher Baba

Townshend was on his way into town from Eric Clapton's house where he'd spent the previous evening and had ended up staying the night. He was late, getting later.

A series of phone calls by his publicist elicited the information that Pete Was on his way in his Porsche, also that his condition was a bit "fragile" but seeing how the man had laid on a two-roomed suite (complete with bar) at the sedately splendid Mayfair Browns Hotel for the purpose of holding interviews, it would have been mean to carp about his timekeeping.

Okay, so you don't know too much about Billy Nicholls, but take it from me he's not into squatting on Indian rugs in a mystic trance.

Ronnie Lane—dear ole brandy-swigging Ronnie of Faces fame—you should know well enough, and Townshend ... well ... Townshend is still just the same Townshend you've all known and loved from way back when. Pill-head Mod turned accursed intellectual—his own words.

Arriving around the same time as the club sandwiches, and as if lured in by the opening of the brandy, Townshend is fully aware of the apparent paradoxes concerning his religious and business position:

He settled behind the brandy and sandwiches ...

There's a mixed set of reasons for the album. One, because it didn't look as if the Who would be recording for a long time, and we knew we weren't gonna be working in England or America till 1973. Why, I don't know, but we'd decided that, and it looks like we're gonna stick to it.

Another was the fact that after I did that television program "How Can You Be Sure", talking about Baba, a lot of people came up to me and said listen, nobody wants to sit for half an hour listening to you talking about it ... If you've got anything to say about Baba, do it through music.

You're a musician - that's why you got on the program in the first place - so play, sing songs, do what you were born to do.

So I had that in mind.

The other thing was that there had been two limited edition albums out already and in America they were getting bootlegged at fantastic fees ... selling for 11/15 dollars or something like that.

I've got a copy of one of them, and the quality is incredible, right, but the thing is that on the second one for instance, "I Am," I only did two songs, "Baba O'Riley" and "Parvardigar"—which is on "Who Came First"—and the album was being described as "The Pete Townshend Solo Album".

It meant that I was getting credited, in some cases, with doing really strange songs ... songs I had bugger-all to do with apart from the fact that I edited the album together.

Recording is my hobby, if you like—like recording Thunderclap Newman was a kind of hobby. The fact is, I enjoy recording. I enjoy putting albums together and, although it is my business as it were, I still en-

joy doing it. So when the group stops for a period, I still want to go on recording. That's John's (Entwistle) philosophy as well.

Also, recording on my own brings out different things. Because there are things I want to do, that when I try to force them through a group like the Who, the group make-up doesn't allow them through.

The whole reason for this album I suppose is frustration, not musical frustration and certainly not frustration with the Who, but a communication frustration.

The fact is, I don't feel I've ever been able to get across clearly to anybody—and there are a lot of people who wanna know—what it is about Baba that got me so committed to him.

Because there are a lot of apparent paradoxes in there ... the fact that I'm still in a group, I'm still earning money and am obviously still part of a fairly exploitive situation as well.

And at the same time I'm trying to do something with myself spiritually.

You see, so many people still acquaint spirituality with the Scott Walker syndrome ... going into a monastery and shutting oneself off, or meditation, or the Maharishi thing ... whereas it's really got nothing to do with all that where I am concerned.

Christianity has got nothing to do with that. Christianity, just like being a Baba lover, is to do with life, with living, with dealing with things and people that come along and making the best of every situation.

I think what I hope to achieve through this album is that people will realize that Pete Townshend being a Baba lover is as much a part of his work as anything else. And that there are things like "Parvardigar" and "Time Is Passing" which aren't in conflict with any beliefs.

Like "Time Is Passing" and "Pure and Easy" have both been recorded by the Who, and are very good by the Who, but they're somehow nearer to the knuckle by me, done just on my own as straight demos.

"Let's See Action", which is on this album, has also been done by the group (Townshend's album version is the original demo of the single). But I think the album version is better than the single quite honestly. That's one of the reasons I put it on there. I was disappointed with the single. It was too relaxed, not uptight enough y'know ...

I mean, I hope people don't think I sit home slaving over tape recorders for sounds all the time, 'cause I don't. This is like my Paul McCartney trip if you like. All these cuts I made at home were very easily come by, even something like "Parvardigar" which is sort of epic in proportion and sounds very heavily produced.

But it's not. The thing is that I've spent so much time in that little room in my house recording, that now I can just plug the mike in, twiddle the knobs and dials, and just play and let it come out ... and it's good.

The thing is it's mine, it's my sound. It's not something they could get at Olympic, it's not something I could get at Olympic or any other studio. It's something I do at home and that is so personal ... but not so personal as to exclude the Who.

Somehow this album stops short of the Who. That's the interesting thing about it. The demos are like what the Who get from me before we start recording, and apart from the fact that this is something I've always wanted people to know about, the thing about "Who Came First" is that it is not so much a collection of songs put together for a purpose as it would be if it was a Who album.

Obviously, the general atmosphere of a thing is devotional and dedicated, and dedicated to Baba.

Ronnie's song—which we did together when we were really inebriated—the reason I put that in was because the album is supposed to be for Baba and Ronnie's song really makes it. It breathes Baba, an aspect of Baba that people wouldn't imagine and also, because Baba is Christ, it brings out an aspect of Christianity that people are unaware of.

That is, the fact that Christianity is in fact a part of day-to-day life. It's good fun, apart from anything else...

Look I'll tell you, the main reason originally for this album was that I was getting very worried about those basement taped things that were being bootlegged and what Decca said to me, indirectly , was: "These albums are selling for $11.98 in stores, and there's nothing we can do about it under the Piracy Act because it's not a legitimate record. We don't mind you making them."

They didn't make any pressure or anything. In fact nobody has. Everybody in the business ... I don't know why ... but everyone in the business—

Track, Decca, Polydor — they've all been so respectful.

It's almost as if I was a monk, y'know, and that they regard making these albums as part of my therapy or something. The record companies are giving up incredible amounts of percentages. I don't think it's because "Bangla Desh" set certain traditions that the industry are very proud of, and rightly so, and they are anxious to perpetuate this.

Anyway, they said to me: "We'll give you a dollar an album" — which is an incredible amount of money — "and we'll make sure the thing is done in good taste."

I thought, well why not. How many copies do you want? They said, "Well, we'll take 25,000 to start with." So I nearly fell through the roof? I said, how many! That's a lot of albums.

So I said, listen if we're going to go into it on this scale, why don't I just do a completely fresh album.

So I looked at the material I had, did a few new mixes and that was it. A few things off the first album, a few off the second, and a few demos which I thought had a certain amount of Baba atmosphere.

So that's the real reason I started to do it. Later on I started to really enjoy the thought that people were at last going to hear what I could do in my little studio.

We were there to talk about the new Townshend solo album "Who Came First"-Pete's first Meher Baba-dedicated album "officially" intended for general release.

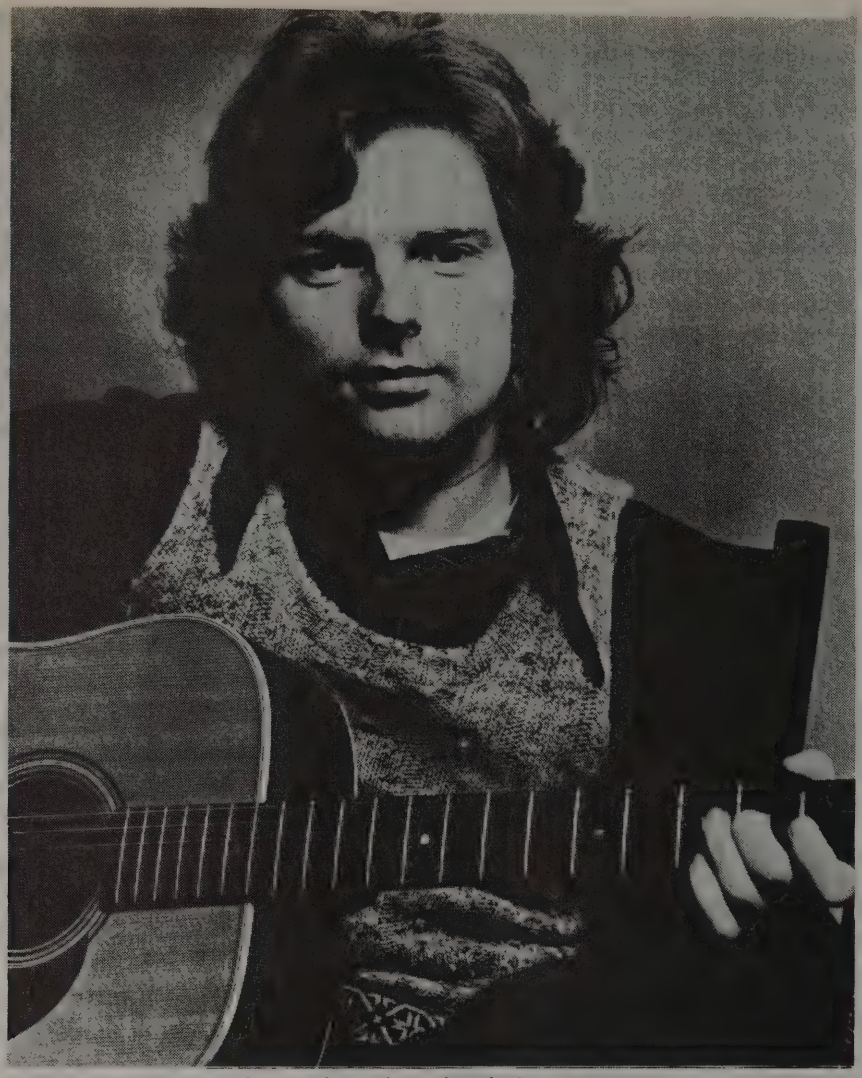
You may be aware that Townshend with Faces' bassist Ronnie Lane, had compiled and edited two previous "limited edition" Baba albums, intended for Baba devotees only but extensively bootlegged in the States.

"Who Came First" was originally aimed at undermining bootlegging exploitation, but, , as Townshend will explain, in its completed form stands for a whole lot more.

For the most part "Who Came First" really is a Pete Townshend solo job, recorded at the home studio—"Eel Pie Sound"—of which he is immeasurably proud.

As the man himself (I presume it's him) writes on the press literature distributed with white label copies of the album: "A;; instruments, vocals, recording, engineering, mixing, synthesizers—in fact everything except making the tea—in one enormous ego trip by Pete Townshend."

Not quite one enormous ego trip, though, because Ronnie Lane also has a cut on the album as does Billy Nicholls. Both of them, like Townshend, are Baba devotees of long standing and here's where a few mind-tangling paradoxes begin to set in.□



*VAN MORRISON—keeps his ideas bottled up in conversation, not in singing.*

# VAN MORRISON Self Defense

I'm afraid that the Van Morrison you know, may not be quite the same person as the one I envisage.

You see, there comes a time when most adolescents seek shelter toward some scapegoat, some escape — often through music — at the crucial ages between fourteen and eighteen.

And while my contemporaries on the West Coast were digging the Beatles and Dylan, my roots were firmly planted in the early Stones, Who, Kinks and Them. They called it the British Boom, but whatever it was, it helped save my soul.

And believe me, I really did have to pick up the pieces after I discovered that Them were coming to my home town in late May 1966.

Here I was, just sixteen and Them were coming to my town — Long Beach, California — to play a local greaser club.

The club's clientele predominantly stunk of cheap Ripple wine which would hopefully give them the courage to score that all-important back seat bounce. In other words, they were there for action — not music.

Anyway, the big night came and my two best friends and I were there early, hoping we'd pass for over eighteen to gain admittance, and ensure good seats.

So while most of the cats were feeding some chick those obvious and embarrassing lines, our tension was mounting as to whether the group would show up or not.

Suddenly, an awkward looking middle-aged gent dressed up like a penguin stepped in front of the mike and announced: "And now, just what you've all been waiting for, direct from England ... THEM."

The band was introduced by roll-call fashion. "Alan Henderson" and out strolled this seedy looking character wearing wrap-around shades and a bright red velvet jacket.

He was carrying his Burns Bison bass and quickly jammed in the jack and began picking the steady two-note rhythm to "Baby Please Don't Go."

Then came drummer David Harvey, followed by guitarist Jim Armstrong, who was continually being mistaken for Peter Asher with his carrot-top Beatle haircut and horn-rimmed glasses. On jumped Ray Elliott who made his way to his Vox Continental organ, wearing a red and black striped school blazer and a double-billed Sherlock Holmes cap.

Finally, the line-up as completed by Van Morrison — the "tiny bundle of smouldering intensity" as someone once called him.

The band was pretty wrecked that night, but they played the songs we knew and loved. And they were so strange in appearance that even the cruisers bothered to look, which they rarely did.

Throughout the night, Morrison would pull the mike to his lips and incoherently mumble the words.

Most of the time, he sang with his eyes closed and a couple of times he'd reach to his pocket for a hormonica and then cram it into the microphone, a move which resulted in a form of audio-agitation rather than any musical contribution.

A few days after that gig, Them made their debut at Hollywood's Whisky A Go Go. During their two week stint, they were supported by two local up-and-coming bands.

For the first week, Captain Beefheart and his Magic Band blew some raunchy blues/rock (around the time of "Diddy Wah Diddy") and the second week saw the Doors

making one of their earliest appearances.

I was there for about half of the gigs during Them's stay. Morrison was constantly throwing the mike stands about.

One night, he stood on a Fender Reverb and motioned his arms up and down like a flying bird. He had his eyes closed, and apparently was oblivious to the fact that the amp was swaying back and forth, nearly throwing him to the ground. Somehow, he managed to make it off.

The highlight of their residency came on the last night when Them and the Doors jammed together on a twenty minute version of "In The Midnight Hour" Van and Jim Morrison trading off verses, trying to out-do one another.

The line-up of Them was constantly changing. Van has often been quoted as saying that the only Them that meant anything to him was the original group back at the Maritime Hotel in Belfast.

But still, the various bands left behind two beautiful (now deleted) Decca albums, "The Angry Young Them" and "Them Again". There's also a Decca compilation in the "World Of" series which is quite good.

Morrison's been through an awful lot for a man of his age. Remember, he was only twenty in '65, the year Them made it.

Leaving Them in 1967 to pursue a solo career, Van split to New York to work with Bert Berns (who wrote and produced "Here Comes The Night") and Berns' Bang records, but remained disenchanted with the business side of music.

In his first solo hit, "Brown Eyed Girl" from the summer of '67, Van sang "It's so hard to find my way now that I'm all on my own."

And although it's meant to reflect a broken love affair, I can't help but think he was subconsciously voicing the difficulty of going it alone.

Bang released his first solo album, "Blowin' Your Mind" from a bunch of demo tapes that Morrison had cut for them. He was upset they were released without his approval, but to the layman, there's some good rhythm and blues in the set.

Van then shifted to the Warner Bros. stable and issued "Astral Weeks" in 1968.

"Underground" radio had just begun in the States, and the album proved a favorite in FM circles. Musically, it was a far cry from the rowdy rock and sweaty blues he had first become known for.

*THEM — the group that started it all for Morrison.*

"Astral Weeks" introduced an acoustic-oriented group of musicians with strong jazz overtones. The songs were still full of frustration and inner-turmoil.

It was "Moondance" his third solo venture, which awarded him wide acclaim and popularity. The band was electric and, for the first time, featured a horn section. In a nut shell, they were hot.

The rough edges were smoothed out of his voice and he sang more instead of shouting. The music ran the gamut of everything that ever influenced the man ... jazz, blues, gospel, rock, a dash of this and a dab of that. A lot of critics called it "the album of the year." But "Moondance" was so good, they were sure as heck not sticking their necks out.

Since then, all of Morrison's Warner albums, "His Band And The Street Choir", "Tupelo Honey" and "St. Dominic's Preview", his latest release, reviewed page 12, have followed the same basic musical formula as "Moondance."

This has caused my interest to wane, while the post- "Astral Weeks" Van Morrison freaks roll around in ecstacy over the more hippie-dippee stuff they can "relate" to.

Mind you, shades of the old Van Morrison do manage to emerge through songs like "Domino", "Wild Night" and "Listen to the Lion."

But for the most part, the bomb that threatened to explode in his records has become a harmless virgo-gypsy whose (sound) quality is high, but content and depth are low.

I, personally, would like to hear more of the restless lion in Van Morrison and a lot less of the delicate romanticisms and unimaginative contrivances.

During my recent return to California, I made a special trip to San Francisco to interview Morrison.

Actually, he lives in San Rafael, which is approximately ten miles north of the Golden Gate bridge. On the way to his house, you pass by the office of Caledonian Productions (Van's company), which is located in a neighborhood shopping center half a mile from where he lives. Van manages himself, as well as booking his own gigs.

Driving to his house, the small dirt roads present hair-pin turns without ample warning.

Past the front gate, there's a long up-hill walk along the driveway, until the perched mountain home becomes visible, and impressive. The house is completely secluded and surrounded on all sides by redwoods. He's lived there for the past year with his wife (Janet Planet) and their two kids.

Van was in the living room. His light brown hair is thinning and, though he had brushed it back, it was falling from the middle to below his ears on each side.

He wore sunglasses which allowed his eyes to wander freely and was curled up on a couch in a

very stand-off-ish manner which prevailed throughout the interview.

His music may flow, but his ideas remain safely tucked away behind an invisible wall of self-defense.

After all this time of listening to his records and memorizing every word, after all those long years of adulation — I didn't even like the guy.

HOLLOWAY: *What kind of records did you listen to early on?*
MORRISON: New Orleans jazz, blues, country and western and folk — well it's called folk y'know stuff like Leadbelly and Sonny Terry and Brownie McGee, Hank Williams ...that kind of stuff. Then I picked up on Muddy Waters and Sonny Boy Williamson.

I think Leadbelly really inspired me to start playin' guitar and singin'. It came from that, and early rock and roll. I was about twelve or thirteen when I sang and played guitar.

And then I stopped playin' guitar and I just sang because I thought that was more important than playin' guitar.

Then I took up sax after that and I split it up half and half between sax and singin'. In the bands I was in, other people were singin' too.
*When did you begin to write songs?*
I started writing because that's not what was happenin'. I mainly wrote boy/girl songs at first and some blues things.

I never really got a chance to write until after Them. I'd written before that — did a couple of numbers in various bands before that — but people weren't really into original material when I started. They were into copies of American r & b.

*Were you ever in a showband?*
At that time we did almost everything, like a Vegas type of thing. We also did r & b, which none of the other showbands or groups were doing.

People didn't really know what rhythm and blues was until much later when groups like the Beatles did "Twist and Shout" and the Stones came out doing Muddy Waters and Jimmy Reed numbers. Then all of a sudden everybody started to cop on.

But we were playin' long before that and everyone was saying "What is it? We can't relate to that kind of music."

I guess when people like the Stones and Yardbirds came along and were commercial with it, all of a sudden they got into it.

When I was fourteen and fifteen, I used to play people Bo Diddley and Chuck Berry records and they just didn't know what it was. They'd say "What is it? It doesn't sound like rock and roll." All of a sudden, three or four years after that, Bo Diddley was the big "in" thing.

*Where were you at around the time of "Blowin' Your Mind?" Your singing seems to reflect a lot of frustration.*

I don't think that album really has anything to do with where I was at. An album is just an album. You do it when you're doin' an album and then after you do it, you're done.

It may reflect where you were at in one given period of time, but after you've done the album, it's over. My life can't revolve around an album.

I mean it's just an album. Any album is roughly forty minutes of music, but that doesn't mean that it continues to be something else. It's entertainment. It seems to me like "Astral Weeks" was an over-reaction to receiving complete artistic freedom. The album is unlike anything you've recorded before or since.

It's just where it was, y'know. It's just what I wanted to do at that particular time, so I did it. There's a lot of stuff that I've never recorded that's totally far out. But I make albums primarily to sell em' and, if I get too far out, a lot of people can't relate to it.

There's a lot in between "Gloria", "Brown Eyed Girl" and "Astral Weeks". There's a lot of different things I do and I can't get them all on one album. If you just put on the tape machine and record six hours worth— who's going to put out six hours if it's not commercial?

There's really nothin' to talk about when you discuss that, because it's the difference between art and showbusiness.

*Do you sacrifice your art for showbusiness, or is an album like "Moondance" another side to your musical spectrum?*

That was just another side. I did sacrifice, but I don't think I'm going to sacrifice any more. I feel like I've been sacrificing all along to a certain extent. Some of the songs I put out as singles were much better live. Maybe they were like five minutes live, right? Well, on a single it'd be something like three minutes. So that's a compromise.

It would have been better to put out the five minute version. It's just all this red tape that the record companies give you about three minute singles.

*Are you becoming more comfortable with performing live?*

My situation is: I don't dig performing in big halls where you can't feel the people. I think performing is a waste of time for me unless I can feel the people. And I've been to other people's concerts in enormous halls and you just can't feel it. It's just hype.

It's like the kids are there to see a name or some kind of image that's been built up. They just see it and they don't feel it, unless they're right up front. So I like to perform in small places where I can feel like I'm enjoyin' it — rather than clockin in and out of work.

*Any particular group of musicians you've enjoyed working with?*

Yeah. The one with Colin Tilton and Jack Schroer on horns, Dahaud Shaar on drums, Jeff Labes on piano, John Klingberg on bass and John Platania on guitar. It was a really good combination.

*In the early days, your voice sounded intense and frustrated and now it's more relaxed. Is that a personal reflection?*

I think it must be. Yeah, it's gotta be.

*What type of music do you listen to at home?*

I listen to jazz, like Mose Allison and Gil Evans. I dig the Band's albums. I don't like heavy rock and roll though.

It doesn't turn me on. I don't like screaming guitars and stuff like that. I'd rather listen to Carl Perkins or Chuck Berry for rock and roll.

*Do you plan to ever play England* again?

At this stage in the game, I don't really know. But I'm not planning on any touring ... period.

I plan on playing gigs in the States, but not touring. When I tour, it's just a distraction from writing.

And I want to write mainly, but I can't do that on the road. It takes a lot of work to put it together.

For me, it takes a lot of rehearsals and planning. It might take up to six months of my time just to do one tour.☐ DANNY HOLLOWAY

# films and boogie

# RINGO & T. REX

MARC BOLAN has a fan. His name is *Ringo Starr*, the former Beatle.

Ringo wears a badge with a likeness of Mr. Bolan and the name of *Mr. Bolan* and *T. Rex's* new album, *"The Slider,"*

Being a former *Beatle* and having some experience in the world of music allows Mr. Starr to translate his enthusiasm for Mr. Bolan into practical terms.

He's made a film, *"Born To Boogie"* which is a documentary of Bolan and Rex in action and giving proof positive that the Bolan phenom. is the biggest thing in England since. . .well, since the Beatles, according to some.

Mr. Starr noticed that. He was

filming a big concert of T. Rex's in London and was out there in front of the stage doing his director bit quite happily.

*And nobody noticed him.*

Mr. Starr can also get his wife Maureen into the act. That's her with the T. Rex T Shirt.

The color shot—*T. Rex* in action with *Marc Bolan* in full crouch and glitter ...□

# BLACK OAK ARKANSAS -Heaven

Black Oak Arkansas, busy creating the community of Heaven, Ark., within some 1,300 acres the rock music group now owns in the Ozarks, has announced plans to share a part of the area with the public.

The group has purchased an additional acre in Heaven for this purpose.

The acre presently is being subdivided into square-inch parcels and these parcels will be presented free, upon request, to everyone who applies, according to Black Oak Arkansas manager Butch Stone.

Current plans call for formal dedication ceremonies at the site in late October, with participants to include Arkansas Governor Dale Bumpers.

Stone said every applicant will receive a special grant deed testifying to possession. While the public will share ownership, he said, Black Oak Arkansas will continue to assume responsibility for taxes, land improvements and other contingencies.

An acre divides into 6-million square-inch parcels, but the group is prepared to acquire and sub-divide an additional acre if requests exceed availability, Stone noted.

"It's our way of saying thank you to all the people who buy our records and come to see us in concerts and, in fact, made it possible for Black Oak Arkansas to realize its dream of building our own Heaven in the Ozarks." he said.

Stone explained that the six-member group has been regularly investing its earnings in the Ozark area. Some homes presently are under construction there, with others to follow.

The Black Oak Arkansas master plan calls for the town of Heaven to be fully-functioning by mid-1973. Group members and their employees expect to settle there and live off the land.

The Ozark mountain selected is the third largest in the State of Arkansas. It is located about 15 miles north of Dogpatch, in Boone County.

The members of Black Oak Arkansas formed their band about eight years ago, naming it after their hometown (population 204). They are Jim Dandy, Dirty Daugherty, Burley Jett, Goober Grin Knight, Richochet Reynolds and Tommy Aldridge.

Details concerning the free land project are being coordinated at their offices in Beverly Hills, Calif.: Black Oak Arkansas, Inc., 260 South Beverly Drive, Suite 206, Beverly Hills 90212. □

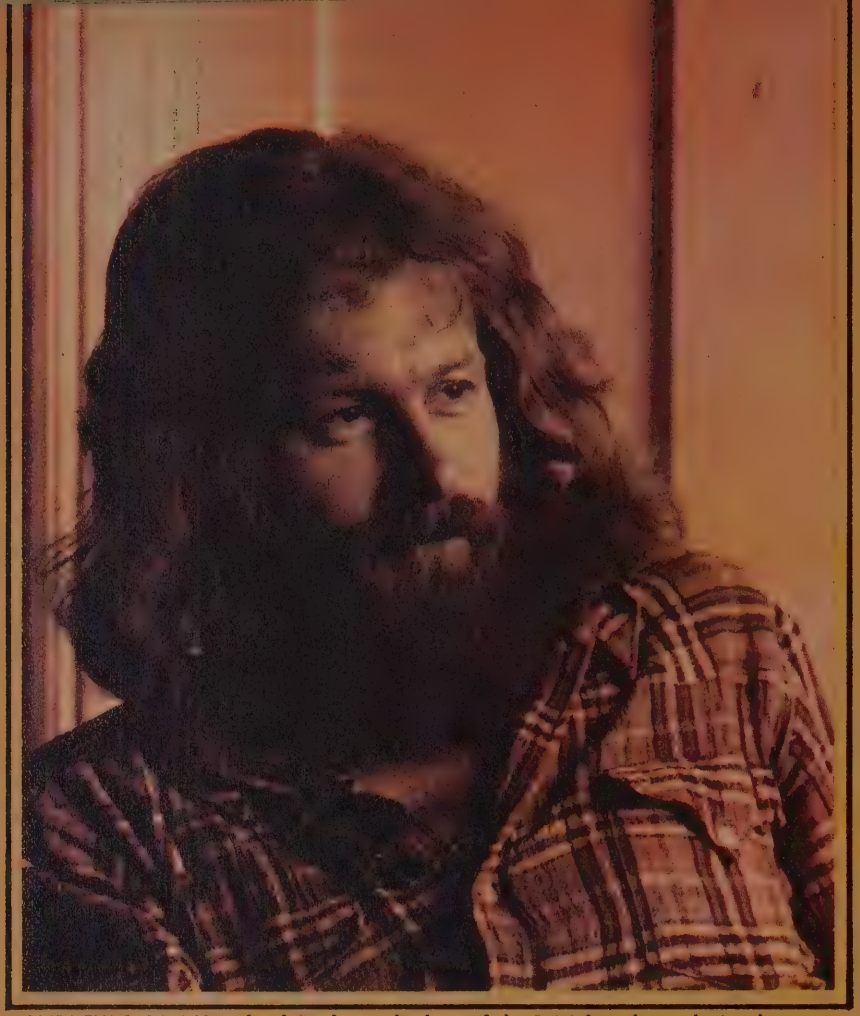
***REPAIRS** — a group Oldham found in Connecticut and signed with Rare Earth and Progressive Wing of Motown Records.*

# Andrew Oldham's Story

# ROLLING STONES TO MOTOWN

***Andrew Oldham*** **is a musical giant - behind or in front of the scene, depending upon where you stand.**

**In the early '60's, after having spent many months hustling around the south of *France*, he started in fashion, working in various capacities from 'tea-boy' to**



*ANDREW OLDHAM — back in the early days of the British rock revolution he was a publicist. One of his favorite tricks at that time, if things were moving quickly enough for one of his clients during a concert, was to squeal in a high falsetto, imitating girls dying of ecstasy for the artist on stage. Those days, these things mattered....*

window-dresser, and public-relations man for the likes of *Mary Quant* and *Hardy Amies*.

By 1962, the birth period of the British pop revolution, he had graduated into pop music-public relations for the *Beatles, Billy J. Kramer, Gerry and the Pacemakers, Chris Montez, Brian Hyland, Jet Harris, Sam Cooke, Little Richard* and *Phil Spector*.

In 1963 he discovered, managed, and produced a group called the *Rolling Stones*, establishing himself, as one London journalist called him, "the all-time hustler and enfant terrible of the music business.

*Immediate Records* was formed by *Oldham* and *Tony Calder* in 1965. It became the first British record company to break away from and succeed beyond the rigid formula monopolized by the four majors: *E.M.I., Decca, Phillips* and *Pye*. By 1967 Immediate had as big a share of the European market as the majors, having chalked up hits with the *McCoys, Small Faces, Amen Corner, the Nice, Chris Farlowe, Fleetwood Mac, John Mayall, Humble Pie*, and many others.

In 1967 he helped organize, with *Lou Adler* and *John Phillips*, the *Monterey Pop Festival*, the event of the decade that brought to America the *Who, Jimi Hendrix*, and *Janis* Joplin.

In late '67 Oldham and the Stones parted comapny. He then returned to England, and along with *Sean Kenny* staged the West End production of "*Gulliver's Travels.*" At the end of 1969 Immediate Records went into voluntary liquidation to the tune of a mere $900,000. 1971 found him leaving England for the quiet exile of Connecticut, and joining Motown's progressive label, *Rare Earth*, as producer, with an act from Connecticut - Repairs - and an English writer, *Kubie*.

As the topics of the break-up with the Stones and the liquidation of Immediate Records have always been touchy subjects with the elusive Oldham - this is naturally where we began.

***Hit Parader:*** When did you start with the *Rolling Stones*, and what happened to cause your break with them?
***Oldham:*** In 1963 I was a publicist for *Brian Epstein* and his acts: the *Beatles, Billy J. Kramer,* and the rest of his clan; plus visiting Americans such as *Little Richard, Phil Spector,* and *Sam Cooke*. An English journalist — *Peter Jones*— told me, over a drink in a pub, of a R 'n B group called the *Rolling Stones*. We met and hit it off, together and with the public.

***Hit Parader:*** Why?
***Oldham:*** We were in basically the same situation, and felt the same enthusiasm, but lacked experience, which, as strange as it may seem, was a good bed for a relationship. When we recorded our first hit, "*Come On,*" none of us had ever been in a studio "proper" before. We just put the song down and it sounded right. The engineer even had to tell us we had to mix it. Also - we all felt the same distrust and wariness for the establishment in the music business, even though we compromised in some ways to crash the T.V. and radio monopolies, and to get hits with our first records.

***Hit Parader:*** When did *Mick* and *Keith* start writing?
***Oldham:*** By the time we came out from the *'Not Fade Away'* session the song was more theirs than anyone else's, so it was just a natural progression.

***Hit Parader:*** What about *Glyn Johns*?
***Oldham:*** What about him? Oh ... that piece in *Hit Parader* - Johns is just a very talented engineer who has yet to come to terms with his role and his ego. Underneath that freaky appearance he is as much of a conformist as the changing of the guard. Certain parts of your relationships with acts, whether as producer, manager, engineer or anything, should remain the prerogative of the act to speak about, and not the prerogative of the background man - such as *Glyn Johns*.

***Hit Parader:*** What about your split with the *Stones*?
***Oldham*** : The same applies, but as the *Stones* have broken the ground with their version of the split, I wil only say that the strain of success,

time and money, and our ages took its toll, and my interest drained. Basically I am a song man, meaning that a song has to stand up for me in a dressing room, motel or airplane, or else I don't want to cut it. *The Stones*, due to their personnel and drug problems, were coming into the studio without discipline, without songs, and only track ideas, and I got bored. I could have continued, but as our financial house had been set in order by *Allen Klein*, and the debris like *Eric Easton* (a former co-manager) had been gotten rid of, and with the success of *Immediate Records* - I left.

*Hit Parader:* Do you regret it?
*Oldham:* Professionally no, personally yes, as I often miss the closeness I had with the group, particularly *Charlie*, whose talents cover much more ground than that of a drummer.

*Hit Parader:* What about Immediate?
*Oldham: Immediate Records* was formed to prove that the fate of the British record industry need not remain in the hands of the stagnant companies that controlled the market. The hassles I had with *Decca*, getting them to do it our way with the *Stones, Marianne Faithfull* and the other acts were unbelievable, considering the way the financial cake was divided between *Decca* and the artist. They were unnecessary. So we thought- let's just use the only aspects of the company we need - manufacture and distribution - hence *Immediate Records*. We found the talent, and produced, published, and promoted all the acts ourselves, with our distribution (first *Phillips*, then *E.M.I.*) just getting the records pressed, into the vans, and into the shops. We took our acts all over Europe in a kind of pre-Mad Dog thing, so we didn't need to rely on how some 55-year old German company man was feeling in order to sell records, because we were there. The only area we failed in was the U.S. (except for the *Small Faces'* "*Itchycoo Park*"). where we were distributed by *CBS*, who mismanaged our distribution into the ground (as they did with *Lou Adler's Ode* label e.g. *New Design*, and as they still seem to be doing with their custom labels).

*Hit Parader:* Why with all this success did *Immediate* go into liquidation?

*ANDREW OLDHAM '72 in company with Art Garfunkel and Clive Davis who is the man in the middle and who is president of CBS Records.*

*Oldham:* Bad business administration. If *Allen Klein* had been managing the business aspect of *Immediate* it would still be functioning. My main function as *Immediate's* head was a catalyst. Promotion, mixing (both in the studio and out), but eventually I got bored. My point had been proved: independent record companies were nothing new, but we set the system for the British record industry as it now works.

*Hit Parader:* What happened with *Immediate* in the States?
*Oldham:* Here *Immediate* is only sleeping. A&M are releasing through *Immediate* two *Humble Pie* albums, and there is still a stockpile of other acts' material, which will be released at a time mutually beneficial to the acts and Immediate.

*Hit Parader:* How did you become associated with *Motown*?
*Oldham: Barney Ales*, then vice-president of the company, was working to break into areas *Motown* had not covered. *Motown's* intentions were good, but their men in the field could not tell the difference between a *Gladys Knight* record and a record I would produce - and they had no idea how to market my product. Hence their only breakthrough has been with a glorified bubble-gum group, "*Rare Earth.*" My own act, "*Repairs,*" are at this point, unfortunately, above their understanding and imagination, vis a vis promotion and selling.

*Hit Parader:* You sound disenchanted with *Motown*.
*Oldham:* I am, though in their new field *Motown* is still in an embryonic stage, so it could get better.

*Hit Parader:* How did you find *Repairs*?
*Oldham:* I was in Westport to see some French film and there was this six-piece group playing at a free concert opposite the cinema - six pieces, four vocalists, multi-instrumental, all of it unique. It was a nice day and I really didn't want to see the film anyway, so I heard them and they did some good songs, some I knew, some I didn't - which turned out to be their own. It's the way it always happens. A journalist tells you over a drink about the Stones, you get fed up with the British record establishment and form a record company in one hour on a Saturday afternoon, bump into *Marianne Faithfull* at a party and have a hit or two, decide against a French movie and find *Repairs* ...

*Hit Parader:* What are you working on now?
*Oldham:* Mainly *Repairs*. Their first album has only been released in the U.S., due to the fact that *Motown* was not ready for such an act. They are very talented and unique, and their second album should be their beginning, or else *Immediate* (or today's equivalent of it) may have to get out of bed.

*Hit Parader:* You sound disenchanted with the record business.
*Oldham:* No more than I was ten years ago. That's the challenge. There's always the same problems under different disguises and the same rewards and dissatisfactions. And like life there's always the divorce court and a new marriage. It's not a 9 to 5 job and that's the fun of it. Anybody, such as me, who has been able to turn a hobby into a career, has nothing to complain about.□

# JETHRO TULL

DAVID CASSIDY

PARTRIDGE FAMILY

# FAMILY

*FAMILY— started in funky rock and roll.*

At about the same time each year a certain faction celebrate a miserable illusion. In no uncertain terms they proclaim the death of Family. Which, ironically enough, stimulates the band to a new height of determination. Usually these harassments heat up when things are quiet—which is a plausible explanation from Family's manager. But Roger Chapman is realistic. "There aren't many people who want to see us get on, really."

Then with ill-concealed satisfaction he continues: "Then we bring out another album, another single, and kick 'em. That's all we want to do, we just want to keep shooting them."

His expressive frankness is characteristic, as he's protecting what he stands for. Against all put-downs, the band's spirit strengthens, and there's nothing like shooting one up; proving the cynics wrong.

"Right," says Chapman, "that's really what it's all about. That drives us on more than anything. We don't want everyone to say 'they're great; they're good,' it's not that. We're not a bad band, we're a good band. You have to say, 'I hate their music, but they're a good band anyway.' People who don't say that are the people who get me. They really do me in. And they're the ones I want to kick.

" 'Cause I know I can stand on the stage and I can kick them any night. I suppose that's really what a lot of it is, virtually. It's good for us, it spurs us on. You think 'you fink, I'll get you the next time'.

"We get certain gigs where someone really needles us. It's like we fall into each other, the five of us. There's nothing said or anything. Some of the best gigs have been like that. . .that's what we work for."

Now with a new single "Burlesque," and album "Bandstand" on the way, and a nine week American tour with Elton John coming up, I think we can safely say Family are more alive than dead. In fact they still deserve the definition once paid to them by a writer—that they're a great rock-and-roll soul band.

"Us?" queried Chapman last week as we sat in a car park by the rehearsal room where new man Jim Cregan and the others were working out. "Really?" He asked slightly astonished, and wondering if I was sending them up.

"I can believe that. . .in a way," he said finally, after some thought. "We started in funky rock and roll, in local bands, and they're our basic influences. Whatever turned you on to music is going to stay with you. Like for me all the old rock and roll people were the first ones to turn me on to music. So I'm never going to forget that, no matter what I'm into now.

"I've gone a lot further in my appreciation of music—listening to classical and jazz and different things—and that's just from singing in front of a band and listening to records. Not from reading or having lessons. So, the rock's bound to be there.

"And soul? Well, soul's a very basic thing as well. We were all well into soul six or seven years ago. We used to play a lot of it — and blues.

"It's just they're very heavy influences. I don't know what else is going to influence us. When you think of rock. . .it's like an epic thing that happened in music. The same as jazz, in its way. Soul as well. Like you can really identify.

"Until another basic form arrives

# no defined lines

the other influences will stay."

So the United Artists T-shirt Chapman was wearing with "Rock And Roll Is Here To Stay" printed across it, along with a picture of Fats Domino, meant more than a piece of cloth. He strained his neck and jerked the shirt out to look at the design.

"Oh Fats," he oozed. "Everybody forgets him. Well, not everybody forgets him, that's wrong. In the sudden spate of the rock and roll revival, nobody seems to bring him up. But he was as good as anybody."

Family epitomize a band who play with feeling. That's what they're about, and because of that new man Cregan was not chosen only for his musicianship but because of his character facade. Chapman's theory of 'no two players being the same, no two personalities being the same' is hitting it on the head. Selection of personnel is not based on a pat format.

"We're not after that, y'see. . .We're into really getting down and digging each other, and really digging some good sounds. We're not trying to make a format for anything.

"I think that's why nobody's ever sure of us or what we're going to do — basically because we don't know that ourselves. We just wait until it happens, and when it does, we do it. So we have no defined lines of music, or any of that baloney. We just want to play and make a total sound.

"Personality has got a lot to do with it, musically. Jim's going to come in and he's going to have different ideas. He'll come in and say 'oh, I was listening to so-and-so last night', and start laying some of his trips on you. And you do the same for him."

You've probably noticed that it's the bass players who leave Family. Hearing John Wetton on "Bandstand" it's obvious he wasn't restricted in his style. He works tastefully and fully.

Chapman explains when asked about this: "It's just circumstances. Each have wanted to work in a different musical form. No hassles, and there's an essential feeling of not being bonded."

Simply Rick Grech had been offered a part in Blind Faith; Willie Weider was into session work; and Wetton was faced with an opening into the Fripp group.

The changes "bother you for about half an hour," Chapman claims. "Then you blank it out and think, what've we got to do then?

"That's the way we tend to look at it now—not to worry about it, because it's not really worth worrying about. It's probably all for the best anyway. People go because they want to go; that's cool. That's the way we like to work. If any of us want to go we just leave and don't hang anybody up."

The "Bandstand" album is more than recorded document to illustrate Family good vibes. It's importance is far deeper and involved.

TYA's Alvin Lee, who heard a couple of tracks in the studio, came to the decision, according to Rob Townsend, that it was much like their first set, "Music In A Doll's House."

That's an opinion easily understandable, because he heard the cuts with the 22-man string section arranged by Del Newman (Cat Stevens' arranger). It's been an unfamiliar sound since way back on "Entertainment."

Chapman comments: "We stopped using strings then because we wanted to see if we could do an album on our own. We'd used a lot of people with strings and brass, and we really felt we should do an album all by ourselves, and see what we could do."

The atmosphere of the new set is more relaxed than the others, yet still achieving the perfection in sound.

The relaxation has caused the band to drift along more. Roger regards that as "another aspect."

"We wanted to see what it sounded like laid back," he continued. "You can arrange like we do, but still lay it back a bit.

"As you say, we're blowing nicely lately. "We're doing some nice, laid back blows. And that's what I like about the album."

Though Family's melodies have always been strong and recurrent, now they seem to be more straightforward—and not embellished so much with free-improvisation.

United Artists, Family's American outlet, reckon this album will make the band in America. That would be a break-through, because Stateside has proved difficult. Not because of audiences, but business hassles.

Conspiratorially, Chapman lowered his voice. "We couldn't get a gig there for years — we got the complete elbow actually. I think we've rubbed a few agents up the wrong way."

Perhaps they've been smoothed down now, because the forthcoming tour is, Chapman informs, a "monster." "Last time I saw a gig list like it, it made me turn professional."

Naturally it's a hectic schedule. It could be "either a great great success or a great flop." And Family, a little shaky about doing only 40 minute sets, hope for the first.

"Everybody wants to be a success," Chapman informs. "We want to be a success."

"We've got no hype behind us. If we're going to make it, we're going to make it on our own, now after all this time. So if we make it we'll be well pleased, because it'll mean we've made it on our terms, which really we've done in England and Europe anyway.

"I think we have a lot to offer them. Musically, I think we'll turn a lot of people on. The people can't be all that different to those we turn on here and in Europe. In America it's just that we haven't had the opportunity to really lay it down to them.

"Now we've certainly one opportunity."

The band has all the drive, the rock and roll and soul to do it.

"Occasionally we have the lapses when we get a bit down, but mostly it's always there. That's why we're working. Y'see, not dying." □TONY STEWART

# BLOOD, SWEAT AND TEARS Reborn

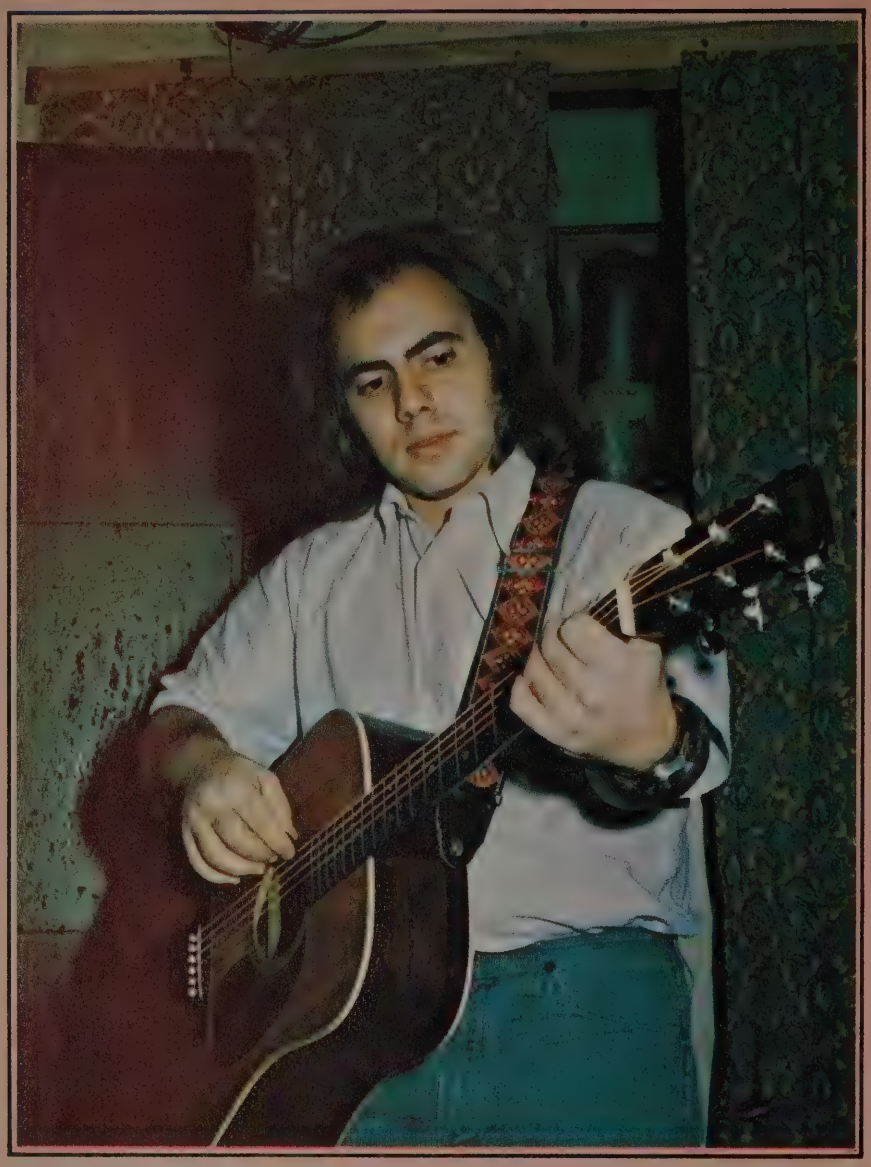
IT'S ALMOST like starting again and there's a definite statement from Blood Sweat and Tears' Steve Katz that they "aren't going to play ANY of those old things." Blood Sweat and Tears restarted and went off on a major tour of Europe to get things tightened up on their rock, their blues, their jazz and their boogie. . .then it's back to try and recapture their crown as the band that started all the jazz-rock surge.

COUNTRY SECTION

# COUNTRY MUSIC ROCKS ON

*JOHN DENVER — a singer who has crossed over between contemporary folk and pop is into country. He's known for "Country Roads" and "Leavin' On A Jet Plane."*

**Country-rock and folk-pop are reverberating from the airwaves and over the boob tube. "The Beverly Hillbillies" is being syndicated—I think, for its first recycling season. "Hee-Haw" continues to haunt us with its musical whimseys and bucolic inanities—if you can't move the dial fast enough. ("Hee-Haw" puts out sharp country music, but flat countrified puns—all ham, and not enough grits.) "Johnny Mann's Stand Up and Cheer" is back again in prime time, as is "The Golddiggers," a meaty, beaty, big and bouncy bundle of plastic joyboys and golden girls ready and willing to cajole and carol America's virtues-in-song to America's flag-waving, blue-collar workers and hardhats—or to anyone who will buy their flowers.**



*STEVE GOODMAN — records in Nashville and wrote "City Of New Orleans" for Arlo Guthrie (and recorded it himself).*

**"The Johnny Cash Show"** has left the screen after a successful run and a couple of TV soundtrack albums, and Cash is now raking in the residual fees from his American Oil Company television commercials. He has also been doing radio commercials, including one public service spot. (**Judy Collins** has also recently done a public service spot, as have other folk, pop, and country artists.) The latest **Johnny Cash** album, **"AMERICA,"** (Columbia) is "A 200-year salute in story and song"—and includes everything from **"The Gettysburg Address"** to **"The Battle of New Orleans."** Behind **Cash** is his regular backup trio, **The Tennessee Three,** plus a squadron of able musicians, including the ubiquitous **Norman Blake** on rhythm guitar, gut string, and banjo. **Charlie McCoy** is harping on **Cash**, too.

Both Norman Blake and Charlie McCoy are extremely active Nashville studio musicians. Blake has played numerous country and rock sessions, including albums with **Bob Dylan** and **David Bromberg** (himself no mean country-folk-rock picker who shows up on a lot of real fine albums—including Dylan's **"Nashville Skyline"** —with Blake, and featuring a liner poem by Johnny Cash). Blake frequently tours with **John Hartford,** who also does session work, when he's not writing songs or cutting his own albums. Charlie McCoy has played on five Dylan albums since 1965, his first achievement with Dylan being the arrangement and guitar picking on **"Desolation Row"** in the **"Highway 61 Revisited"** album. McCoy came up to New York especially to record that number.

Charlie McCoy is a name to be reckoned with. He was part of the infamous and highly influential Nashville recording group, **Area Code 615.** He played harp and bass on both 615 albums, still available on **Polydor,** but fast becoming collector's items. McCoy has recorded two albums of his own, instrumental covers of rock, pop, and country songs, on **Monument** (distributed by CBS). The albums stress his harmonica stylings rather than his various other instrumental talents. A harp instrumental, **"Harpoon Man,"** is included on his first album. This song was an underground favorite, recognized as a superb showing by musicians in the know.

The album that might have instigated the progressive country movement may well have been **"Gene Clark/Collector's Series: Early L. A. Sessions,"** a recently remixed version of **"Gene Clark with the Gosdin Brothers"** originally released early in 1967 (Columbia). This album was probably the major trend-setter for the introduction of country-influenced folk-cum-rock. Released the same week as the **Byrds'** first album without **Gene Clark, "Younger Than Yesterday,"** Clark's album understandably got lost in the commercial shuffle. It recently has been staging a marked comeback, as critics have been offered a second chance to discover it's worth, and it has been receiving FM airplay.

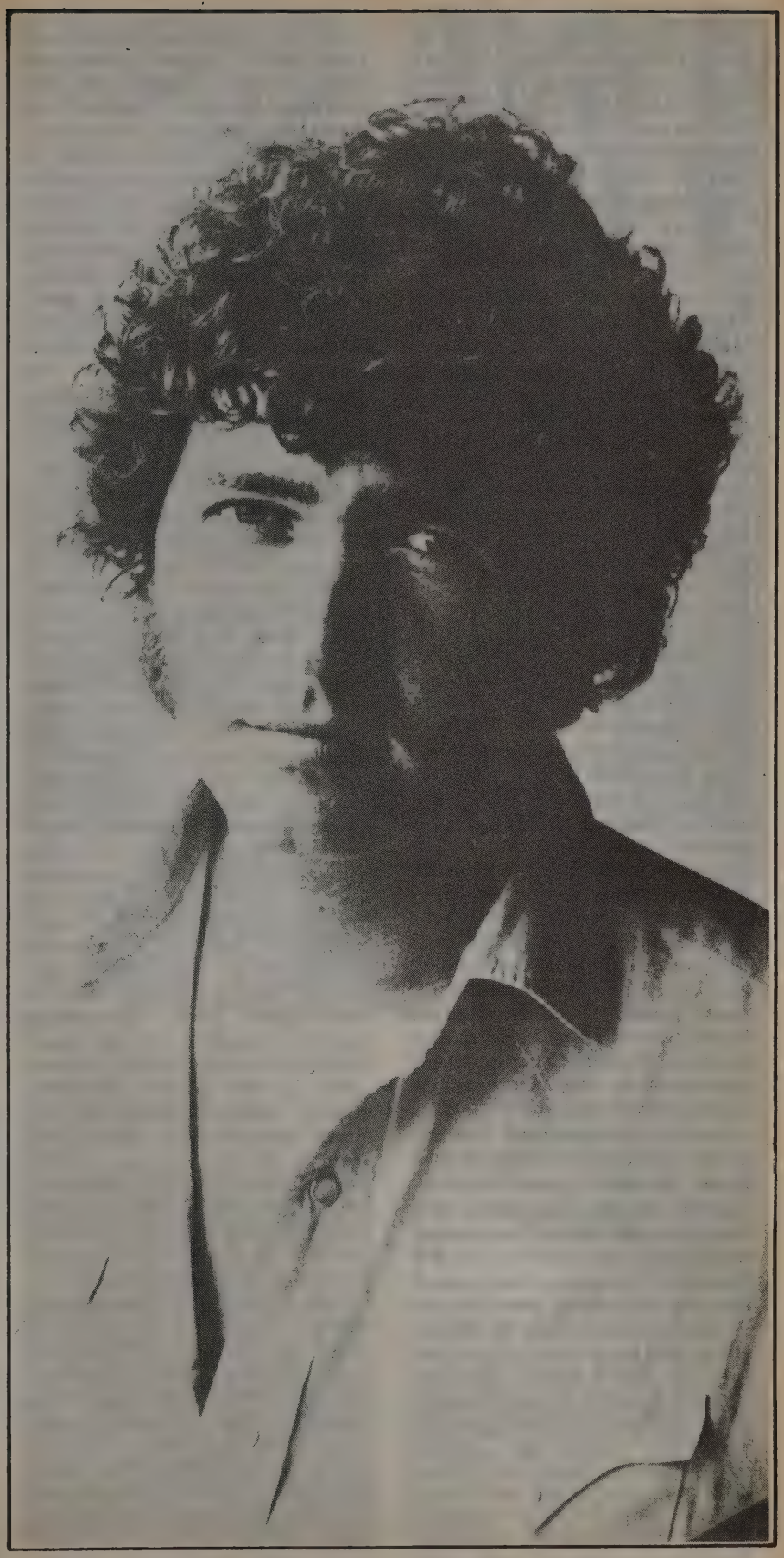
Columbia reissued Clark's album when the market seemed to merit it. Columbia's **David Swaney,** in his liner notes for the album, states some of his company's reasons for reissuing it: "Both artistically and commercially, the combination of musical styles and personalities it represented probably makes better sense to most of us in 1972, thanks to the **Byrds,** the **Lovin' Spoonful, Buffalo Springfield,** the **Grateful Dead, Merle Haggard, Johnny Cash, Bob Dylan** and the others. Because of those who've made lots of money playing it for rock audiences, country and western and country-rock are not the 'alien' forms they were in 1966." (Gene Clark is an ex-**Christy Minstrel,** was a member of the Byrds—during which he wrote most of their best material—other than, of course, the Dylan numbers. He also was a founding member of the **Dillard-Clark Expedition** (with banjo virtuoso, **Doug Dillard**), who cut two fine

albums for A&M which are now, unfortunately, out of print and hard to find. Earlier this year, Clark released his latest solo album, also on A&M.)

Then there's **The Dillards**—with wonderful **Rodney,** but without brother **Douglas.** Having been around for ten years with five excellent albums on **Elektra,** The Dillards are finally making it with their current **"Roots and Branches,"** their first **United Artists** album—which, as of September 16, had been on the charts for 15 weeks. Their **"Wheatstraw Suite"** and **"Copperfields" Elektra** albums have attained the status of contemporary classics, but it took **"Roots and Branches"** and a June, 1972, engagement at the **Bitter End** in **Greenwich Village (Paul Colby's** hip establishment), to bring out the music press and get the rave reviews going. The Dillards also tout their own in a **Boone's Farm** wine commercial. Not bad for fun-loving, progressive country musicians! New wine in old bottles!

**Tom T. Hall,** singer-songwriter from Brentwood, Tennessee, has a band called the **Storytellers,** and works out of Smashville. He is produced by **Jerry Kennedy,** who also produces **Jerry Lee Lewis** (also for Mercury). Hall's biggest country hits—recorded by himself—were **"Ballad of Forty Dollars," "The Year That Clayton Delaney Died,"** and **"Me And Jesus."** The last two songs were covered by several top country artists. Hall's album **"In Search Of A Song,"** which included **"Clayton Delaney,"** was his first to cross over to the pop market. His latest album, **"The Storyteller,"** is winning followers from both the country and rock fields. Musicians on Hall's latest LP include **Pete Drake** on steel, **Charlie McCoy** on harp, vibes, and bass, **Buddy Harmon** on drums, producer **Jerry Kennedy** on both dobro and guitar, and **Harold Bradley** and **Ray Edenton** on guitar. Heavy pickers all.

Hall uses country music to create his own genre, not hewing to any prescribed Nashville musical or lyrical norms. Not on any of his albums is a single titled **"Ode To A Half Pound Ground Round,"** a story of a down-and-outer who buys himself a big hamburger as soon as he gets the money up, instead of spending it on wine. Definitely far out of the Nashville skyline route!



***MAC DAVIS — plays spoons, wobble board, harp, hambone and guitar on his new album and his producer also produces Aretha Franklin and the Osmonds!***

**Mac Davis** is another country-pop crossover. Davis wrote the hit song **"I Believe In Music."** He has a single now topping the charts, **"Baby Don't Get Hooked On Me,"** the title also of his latest Columbia album. Davis is mainly known for having written **"In the Ghetto," "Watching Scotty Grow,"** and **"Friend, Lover, Woman, Wife"**—the last being a current album-cut. The album was produced not in Nashville, but in Muscle Shoals, Alabama. **Rick Hall,** of Fame Studios, produced Davis. He has also produced albums for **Aretha Franklin** and the **Osmonds.** On his album, Davis plays spoons, wobble board, harmonica, hambone, and guitar. That's certainly "country" in the presenting of instruments. Davis has **Bob Wray** on bass, and I'm wondering if that isn't another of **Link Wray's** musically prolific brothers.

**Link Wray,** creator of **"Rumble"** and **"Rawhide"** and a real rocker from the country, has produced a relatively unknown (but not for long) New York-based, England-exposed group called **Eggs Over Easy** for A&M in Link's 8-track studio in Tuscon, Arizona. The album, **"Good and Cheap,"** was hatched in late September. The Eggs are a good-timey country-rock band who write their own material and play interchangeable instruments. In spirit, Eggs Over Easy is a rare and salty combination which suggests **Homer & Jethro,** the **Lovin' Spoonful,** and **Jake and the Family Jewels.** The Eggs should make an impact if they don't get scrambled in the multi-product autumn album release.

Another welcome new addition to the country-pop sweepstakes is **Byron Berline's** group, **Country Gazette.** Berline has been three times National Fiddle Champion of America, is an alumnus of **Bill Monroe's Bluegrass Boys,** played fiddle on **"Country Honk"** in the Rolling Stones' **"Let It Bleed"** album, and has toured and recorded with the **Flying Burrito Brothers. Country Gazette,** whose delightful album debuted on United Artists in September, bears the group's moniker and is composed of three former Burritos, **Roger Bush** (also a former member of the bluegrass group, **The Kentucky Colonels), Alan Munde, Kenny Wertz,** and **Byron,** plus contributions by **Herb Pederson,** ex-member of The Dillards' "Wheatstraw" and "Copperfields" vintage—now doing studio work, and **Skip Conover** and **Chris Smith.** Dubbed **"A Guts and Glory Music Classic in the American Bluegrass Tradition"** on their cleverly designed album cover (the insides of which contain a hilarious four-color *fumetti* featuring Country Gazette in a maxi-Mexi setting, about to take over the U. S. in the presumed forthcoming election), Country Gazette delivers bluegrass and (Acapulco?) gold, sweet and sassy. Considering the popularity of the Burritos and the fantastic production (by Jim Dickson) and talents of Country Gazette, I'd say this group can't miss.

Someone who comes close, but hasn't yet won the cigar is singer-song-writer **John Denver,** who has, however, successfully crossed the bridge between contemporary folk and pop. Although his song **"Leaving On A Jet Plane"** was a hit for **Peter, Paul and Mary** and did alright for Denver himself, it took the Denver-Danoff-Nivert-penned **"Country Roads"** to really drive John Denver to the top of the charts—and finally touch Gold.

Denver has a nationwide following, and his latest RCA album, **"Rocky Mountain High"** and the album-cut with the same title was released in late September and started moving immediately—helped by considerable airplay. Denver's appearance as host of a late-summer hour-and-a-half NBC-TV pop music show, **"Something Special,"** pegged to the voter registration drive and featuring top acts such as **The Everley Brothers, Argent, Linda Ronstadt** and her super country-rock band, and **Helen Reddy**—among many others, could only have done him good. Denver was a charming and witty host, and deserves a show of his own. He is not a folkie, but *is* a perceptive modern balladeer.

This country-rock and folk-pop roll call could run on forever. I could, for example, run down the studio activities of the somewhat legendary "Nashville cats" who comprised the recording group Area Code 615. They may be numbered as among the most productive of Nashville session men (and women). **Norbert Putnam** and **David Briggs** are the owners of Quadrafonic Studios, site of many leading rock acts' recording sessions some also produced by Put and or Briggs. **Elliot Mazer,** former partner with Putnam and Briggs, now owns his own studio, and has literally made a million building his own studio and working in Nashville as a producer and engineer. (Mazer was once a record salesman at **Sam Goody's** in New York. When he split that scene, he allegedly told Goody's "I quit. I'm going to go do what I know best—and make a million dollars." And he did it.)

• **Grand Funk Railroad** is recording in Nashville, as are (or have) **Steve Goodman** (first album), **Joan Baez, David Buskin, Dianne Davidson, Tracy Nelson, David Bromberg, The Everley Brothers** (who are being produced by none other than **Chet Atkins**), and **Joe Tex.** (Yes, Joe Tex!) And that's just a random sampling.

Steve Goodman, already accepted in England, but known here primarily because he wrote the great train song **"City Of New Orleans"**—which **Arlo Guthrie** had the hit on (I much prefer the Goodman version), recorded his second album in mid-September, in Manhattan. Backing Goodman on his second Kama Sutra (Buddah) album was **Kenny Kosek,** superfine fiddler who has picked with **Bill Monroe,** is a member of **White Cloud,** the progressive bluegrass group which backed **Loudon Wainwright III** on his latest Columbia album, and has an album of its own, **"White Cloud,"** on the Good Medicine label. Kenny has also backed **David Bromberg** on his first album (Columbia).

**Bill Keith** is present, too, on Goodman's new one. Keith was a member of **Bill Monroe's Bluegrass Boys** for over a year, and was also with the **Kweskin Jug Band.** He was the first pedal steel player in **Ian & Sylvia's Great Speckled Bird,** and he played on both of **Goeff and Maria Muldaur's** Warner Reprise albums. David Bromberg plays guitar behind Goodman—and there is rumored to be a ragtime piano-player on the album by the name of **Zimmerman.** Think maybe this one will make it for Steve?

Yes, there's a lot going on. The circle may be unbroken, but it gets forever wider. The appeal of the amalgam of progressive-country-bluegrass-folk-and-rock continues to draw more listeners into its net. Are you listening? Why not write us, and tell us how your ears are tuned. The Hit Parade marches on, and we march after it. □LINDA SOLOMON

# DAVE DUDLEY -truckin'

**Lots of songs have been written about and around trains, expecially in the country and blues fields. Automobiles also come in for a lot of attention from writers and singers (Nobody actually can see romance in airplanes, unless you count "Leavin' On A Jet Plane.")**

**There's a big vogue in country music for trucking songs — not the boogie kind of trucking, but the transport kind.**

Dave Dudley is associated with this little bylane in country music, ever since his first hit, "Six Days on the Road" which he recorded in 1963.

In fact, Dudley reckons that 70 percent of his singles end up on jukeboxes in truck stops and beer bars. That first hit for Dudley was actually written by a couple of truckdrivers, Carl Montgomery (brother of the singer Melba Montgomery) and Earl Green. Since then there have been titles like "Truck Drivin' Son Of A Gun" and his latest album, "Original Travellin' Man" which pleases Dudley especially when he recalls that the first hit of his was turned down by a lot of Nashville cats before it was finally recorded on the Golden Wing label.

When Dudley travels he always stops at truck stops. He is invited to union meetings and get togethers of the men who ride the big semis and he has a solid gold social security card given him by the Nashville local of the truck drivers' union. He's an honorary member of many of the locals.

He'll be heard soon in an Alan Arkin film, "Dead Head Miles." Dudley did the soundtrack. Arkin naturally plays a truck driver on the run from the Mafia. Dudley also has a brief stand in part.

But despite all the affection — not to mention sales — he has from his truck driving fans, Dudley wants to put more ballad into his albums to attract the truckers wives (and sell more records).

Also he reflects: "Even truck drivers get tired of truck driving songs because there are only so many things you can talk about on the trucking scene that come out fresh or interesting."□

# WE READ YOUR MAIL

Dear Editor,

I want to straighten something out. I'll be 13 in less than a month and am going into the eighth grade. You and other publications refer to the fans of David Cassidy and Bobby Sherman and bubblegum music as being 11, 12 or 13 years old. Nobody I know has crushes on Bobby Sherman, et al, since the fifth grade. So I'd say the average age of bubblegum fans would be 9 or 10 years. My girlfriend's and my favorite groups are Traffic, Emerson Lake and Palmer, Yes, the Allmans—and I wouldn't exactly call that bubblegum. I go to rock concerts and listen only to FM radio. I stopped listening to Top 40 at age 8 and despise the Osmonds, Jackson Five, and Three Dog Night. According to my friends, I'm not alone. Maybe we're just mature around here.

MARGIE TULLY
Narberth, Penn.

**(Editorial comment: Thank you Margie for your statistics. As you can see from the next letter, it takes all sorts. . . . .)**

Dear Editor,

I just read the interview on the Osmonds as well as the nasty letter sent in by Greg Doucette and I'm furious. He's crazy and probably very jealous of them. It's all right if he has his own favorite type of music but he doesn't have to upset us "rock" fans. My opinion of his singing stars is that they hog the limelight, are too square and too boring. If you haven't guessed, I'm an Osmond fan and I think Hit Parade did a lousy story on them. Those boys are very talented and good looking and they are also very friendly.

AUDREY NICHOLSON
Bricktown, New Jersey

**(. . . .to make a rock scene these days. Incidentally the "square and boring" artists referred to in the Doucette letter were Jeff Beck, Leon Russell, Bob Dylon and James Taylor. Incidentally one of our previous letter writers suffered from some vitriol in letter form for expressing her opinions. But she jumped right back in. See next letter.)**

Dear Editor,

I'm just writing to tell you I'm not a liar. How's that for openers? I was very rudely called one in your We Read Your Mail section. For someone trying to tell us not to make snap judgements on Top 40 radio, Al Eckels makes some pretty quick ones himself. I resent being told I like the Carpenters and the Fifth Dimension. I don't — because they don't jump out of the record player and attempt to bite me. I love groups who do: Rolling Stones, Alice Cooper, The Who, T. Rex. I don't hear them much on the local radio. We get Donny Osmond, Bill Withers, Joe Tex (ugh), Al Green, Roberta Flack, Jackson Five. Icky! And, yes, also the Carpenters and the Fifth Dimension. Justifiably I'm mad. I've almost quit listening to Top 40 radio. I'd like to be tolerant. It must be fun to like everything that comes along, although rather expensive. I have a friend like that — she thinks the Osmond Brothers are rock musicians. Her definition of rock music (which incidentally is nearly every adult's definition) is that rock music is anything that is a hit on Top 40 radio. But to dwell on what most people consider progressive music (I refuse to call it rock) other than Donny Osmond, even to like **half** of the people he listened to would be nice. People like Carole King, James Taylor and Chicago bore me to a coma. Creedence Clearwater is making me tired — that last single was a two-sided bomb — and soul sets my teeth on edge. Grand Funk is even boring me after hearing Alice Cooper, my favorite band, who are more high energy than Grand Funk and (musically and in person) have more brains. But I can only speak for myself. You can't tell perfect strangers what they should like and call them liars if they don't.

Ms Page Davis
Fuguay Varina, NC

Dear Editor,

Thanks for the great article on Emerson Lake and Palmer (Dec. issue) Hit Parade is the only magazine that prints anything on this group. You'd think that they'd just started on the rock scene with the real no-talent groups wiping out all recognition of their previous four albums.

DEE ANN ROGERS
Taylorville, Ill.

Dear Editor,

I'm disappointed that I haven't seen any articles on Atomic Rooster. In my opinion they are just as good, if not better musicians than other popular hard rock groups such as Black Sabbath, or Grand Funk Railroad. They display a lot of their talents on their Elektra LP, "Death Walks Behind You," especially the song "Seven Streets." They don't use a bass guitar. Vincent Crane, organist for Rooster, plays all the bass lines with a strong left hand and fast pedal technique. Now that's skill!

JAMES V. WAUGAMAN,
Pittsburgh, Penn.

Dear Editor,

I read a letter in your December issue from some cracked-up kid who doesn't know a thing about music. If he thinks Jeff Beck and Leon Russell are better than the Osmonds or the Jackson Five, he's nuts. If they are as good as he says, then they would have made it to the top too. The Osmonds have been in music for 15 years — they've paid their dues also.

CINDY BERGGIST,
Milwaukee, Wis.

**(Editorial note: Comments please, on the relationship between straightforward, commercial, Top 40 success and art, which many Hit Parader readers equate with anything from Grand Funk Railroad to Frank Zappa.)**

Dear Editor,

I read a letter in your December issue from some cracked-up kid who doesn't know a thing about music if she still thinks Grand Funk Railroad are better than the Rolling Stones. Mark Farner will never make a Mick Jagger. He's not even a good hippy Donny Osmond.

EARL HILLS Jr,
Middletown, Conn.

# PARADE of SONG HITS

## GUILTY

*(As recorded by Al Green)*

**ROBERT WILLIAMS**

Girl I love you honest I do
And I'm guilty baby of being untrue
What you heard through the grapevine every word is true
And the blame's all mine
I'm guilty, yes I'm guilty I'm guilty of this crime.

Don't condemn me or cast me aside
Love is more important than your foolish pride
Just put me on probation lovin' you is more than infatuation
I'm guilty, yes I'm guilty, I'm guilty of this crime.

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## I BELIEVE IN MUSIC

*(As recorded by Gallery)*

**MAC DAVIS**

Well I could just sit around makin' music all day long
Long as I'm makin' music I know I can't do nobody wrong
And who knows, maybe someday I'll come up with a song
That makes people wanna stop their fussin' and fightin' just
long enough to sing-a-long
Everybody sing I believe in music
I believe in love
I, I believe in music
I believe in love
Sing it to me children
I, I believe in music
Lord knows that I, I believe in love.

Music is love, love is music if you know what I mean
People who believe in music are the happiest people I ever seen
So clap your hands stomp your feet shake your tambourine
Lift your voices to the sky
God loves you when you sing
(Repeat chorus).

Music is the universal language and love is the key
To brotherhood and peace and understanding to livin' in harmony
So take your brother by the hand and sing-a-long with me
And find out what it really means to be young and rich and free
(Repeat chorus).

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## ROCK ME BABY

*(As recorded by David Cassidy)*

**PEGGY CLINGER**
**JOHNNY CYMBAL**

You may call me a rollin' stone but I'm a free born man
And I stand alone
I come lookin' for a little satisfaction
I don't have me no Cadillac
And all I've got's hangin' on my back
But I do believe in physical attraction
I can warm your coldest night
And I make everything all right
If you'll ooo rock me baby, let me feel the beat
Ooo rock me baby right down to my feet
Ooo rock me baby, hold me oh so tight
Ooo rock me baby, rock me thru the night
You better hold me while you can or you'll lose your sunshine man
Come on rock me yeah, rock me yeah, rock me.

I was twelve when I left home an ever since I've been on my own
Lookin' for a little recreation
Guess I'll never settle down
It's always been one more town
Why I've loved coast to coast across the nation
I can't promise I'll be true
But I'll see what I can do,
If you'll ooo rock me baby
Let me feel the beat
Ooo rock me baby right down to my feet
Ooo rock me baby hold me oh so tight
Ooo rock me baby, rock me through the night
You better hold me while you can
Or you'll lose your sunshine man
Come on rock me yeah, rock me yeah rock me
You better ooo rock me baby
Ooo rock me baby, ooo rock me baby.

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## FUNNY FACE

*(As recorded by Donna Fargo/Dot)*

**DONNA FARGO**

When the road I walk seems all up hill
And the colors in my rainbow turn blue
You kiss the tears away
You smile at me and say funny face.
I love you and when I love you funny face I love you,
Funny face I need you
These are the sweetest words I've ever heard
Funny face don't leave me funny face believe me
My whole world's wrapped up in you
And when you're down in the dumps I get down there too
But it's you who gets us out, I never know what to do
You're my will and you're my way, when you smile at me and say
Funny face I love you.

Hurt your feelings as I sometimes do and I say all those mean things that we know are not true
You forgive my childish way
You hold me close and say funny face I love you
And when I love you funny face I love you
Funny face I need you
These are the sweetest words I've ever heard
Funny face don't leave me, funny face believe me
My whole world's wrapped up in you
And when you're down in the dumps I get down there too
But it's you who gets us out, I never know what to do
You're my will and you're my way
When you smile at me and say funny face I love you.

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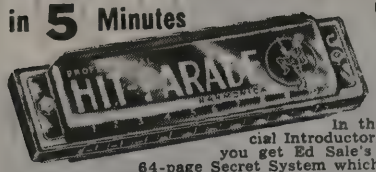


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# PARADE of SONG HITS

## BABY DON'T YOU DO IT

*(As recorded by The Band)*

B. HOLLAND
E. HOLLAND
L. DOZIER

Ah baby don't you do it
Don't do it baby, don't break my heart
Don't do it, don't break my heart wee
Don't do it baby don't you break my heart.
Well I sacrificed to make you happy kept nothing for myself
Now you wanna leave me for the love of someone else
My pride is all gone whether I'm right or wrong
I need you baby will keep on keeping on
Well I tried to do my best
Well I tried to do my best
Don't do it baby don't break my heart ah
Don't do it baby don't break my heart.
My biggest mistake was loving you too much and letting you know
'Cause now you got me where you want me and you won't let me go
If my heart was made of glass
Surely then you'd see heartaches and misery
You've been causing me
Well I tried to do my best
Well I tried to do my best
Don't you do it don't break my heart
Go down to the river and there I'll be
I'm gonna jump in baby
If you don't see 'bout me open up your eyes
Can't you see I love you open up your heart girl
Can't you see I need you
I'm no good without you can't go on without you
Life's no good without you
What gonna do without you
Hey don't do it don't you break my heart.

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## CELEBRATION

*(As recorded by Tommy James)*

TOMMY JAMES
BOB KING

Celebration, celebration, celebration
Well, I seven come eleven on a Saturday night
Everybody movin' and I feel all right
Because a singer man is screamin' on the microphone
And we're gonna have a party baby
All night long
Celebration, we're gonna have a party tonight.

Well ain't nobody lookin' for a bring down hand
We got the "one eyed jacks" and Mister Memphis Red
We're dancin' to the music 'til we bring it home
And I'll be shakin' all over, everybody come on
Celebration, we're gonna have a party tonight
Celebration, celebration, celebration.

I get a good time feelin' going for my soul
Lay a silver dollar baby let it roll
Lookin' at the devil and some old red eye
Cause it's seven come eleven baby I feel high
Celebration, celebration, celebration.

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## GOOD TIME CHARLIE'S GOT THE BLUES

*(As recorded by Danny O'Keefe)*

DANNY O'KEEFE

Everybody's gone away
Said they're movin' to L.A.
There's not a soul I know around
Everybody's leavin' town.

Some caught a freight, some caught a plane
Find the sunshine, leave the rain
They said this town'll waste your time
I guess they're right, it's wastin' mine.

Some gotta win, some gotta lose
Good time Charlie's got the blues
Y'know my heart keeps tellin' me

You're not a kid at thirty-three
Y'play around y'lose your wife
Y'play too long y'lose your life
I got my pills t' ease the pain
Can't find a thing t' ease the rain
I'd love t' try and settle down

But everybody's leavin' town
Some gotta win, some gotta lose
Good time Charlie's got the blues.

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# PARADE of SONG HITS

## YOU OUGHT TO BE WITH ME

*(As recorded by Al Green)*

AL GREEN
WILLIE MITCHELL
AL JACKSON

Sit right down and talk to me
About how you ought to be, you ought to be with me
You ought to be with me.

Thinking about what people do
Talking about how I love you
Thinking there's nothing to what they say
You gonna be with me anyway.

They don't want to see us do
All of the things we want to
You ought to be with me
You ought to be with me.

You don't have to waste my time
If you want to be a friend of mine
Who can leave me now and walk away
And turn your back for another day.

You ought to be the kinda girl
That can brighten this old world
And it's hard to see that you and me can't be together happily.

I tried to realize you being with some other guy
I don't know the reason why
You ought to be with me until I die.

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## I'D LOVE YOU TO WANT ME

*(As recorded by Lobo)*

LOBO

When I saw you standin' there
I 'bout fell out' my chair
And when you moved your mouth to speak
I felt the blood go to my feet.

Now it took time for me to know
What you tried so not to show
Somethin' in my soul just cries
I feel the want in your blue eyes
Baby I'd love you to want me
The way that I want you
The way that it should be
Baby you'd love me to want you
The way that I want to
If you'd only let it be.

You told yourself years ago
You'd never let your feelings show
The obligation that you made
For the title that they gave
Baby I'd love you to want me
The way that I want you
The way that it should be
Baby you'd love me to want you
The way that I want to
If you'd only let it be.

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## TOGETHER ALONE

*(As recorded by Melanie)*

MELANIE SAFKA

We'll grow old, we'll take care of each other
I'll be your sister, your mother, your lover
We'll be friends during changes of weather
Let's be together on our own
Let's be together alone.

We're believers, we've been hurt by believing, needing people
We know looking's not seeing, I see needs that might be answered by forever together
Let's be together alone.

We'll learn living like the words of a good song
We'll learn timing, balance and rhythm we'll make it music
I don't want to sing it on my own
Let's be together let's be together alone.
Let's be together oh let us be together oh.

We'll grow old taking care of each other
I'll be sister, mother and lover we'll be friends
I'm tired of singing it alone
Let's be together let's be together
Let's be together alone.

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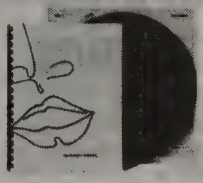

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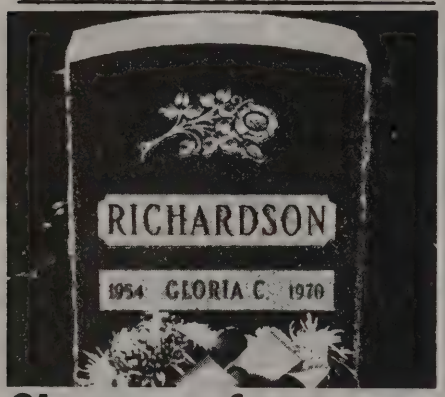


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# PARADE of SONG HITS

## A LONELY MAN

*(As recorded by the Chi-Lites)*

EUGENE RECORD
J. EDWARD HAYCRAFT

I will season every day of my life with you
You better let me tell you
I will show you just what it means to be true girl
You better let me tell you
Cause after love has come and gone
baby I'm the lonely one
Whoo whoo.

But why should a man be lonely when he had someone like you
How can I make you believe that I got to have you baby?
Yes I've got to have you baby
Oh I've got to have you baby
I will, got to go on got to go on
I'm so lonely I got to go I'm so lonely got to go yeah.

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## SUNNY DAYS

*(As recorded by Lighthouse)*

SKIP PROKOP

Sittin' stoned alone in my backyard
Askin' myself why should I work so hard
Sittin' dreamin' 'bout the days to come
Half undressed just soaking up the sun.

Sittin' here I hope I don't get fried
Two years ago you know I almost died
And yet there's nothin' better for your soul
As lying in the sun and listening to rock and roll.

Sunny days, ah sunny, sunny, sunny days
Ain't nothin' better in the world you know
Than lying in the sun with your radio
Sunny days, ah sunny, sunny, sunny days
Ain't nothin' better in the world you know
Than lying in the sun with your radio.

I really think there's nothin' quite so fine
As letting the sun rejuvinate your mind
Don't get me wrong, I really dig the moon
But it was four in the afternoon when I wrote this tune.

And now the sun's about to fade away
I'm feeling better than I've felt for days
You know there's nothin' better for your soul
Than lying in the sun and listening to rock and roll.

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## SPACEMAN

*(As recorded by Nilsson)*

HARRY NILSSON

Bang, bang shoot 'em up destiny
Bang, bang, shoot 'em up to the moon
Bang, bang shoot 'em up one two three
One, two, three, four
I wanted to be a spaceman, that's what I wanted to be
But now that I am a spaceman nobody cares about me
Hey, mother earth won't cha bring me back down safely to the sea
But around and around and around and around is all she ever say to me.

I wanted to make a good run, I wanted to go to the moon
I knew that it had to be fun, I told 'em to send me real soon
I wanted to be a spaceman, I wanted to be it so bad
But now that I am a spaceman I'd rather be back on the pad
Say, mother earth, won't 'cha bring me back down safely to the sea
Around and around and around and around is just a lot of lunacy
'Round and around and around and around and around so bring me back down
'Round and around and around and around and around safe on the ground.

Hey mother earth won't 'cha bring me back down safely to the sea
But around and around and around and around is all she ever say to me
You know I wanted to be a spaceman
That's all I wanted to be
But now that I am a spaceman, nobody cares about me
Say hey you mother earth you better bring me back down
I've taken just as much as I can
But around and around and around and around is the problem of a spaceman.

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# PARADE of SONG HITS

## GARDEN PARTY

*(As recorded by Rick Nelson/Decca)*

RICK NELSON

I went to a garden party to reminisce with my old friends
A chance to share old memories and play our songs again
When I got to the garden party they all knew my name
But no one recognized me
I didn't look the same.

But it's all right now
I learned my lesson well
You see, you can't please ev'ryone so you got to please yourself.

People came for miles around, everyone was there
Yoko brough her walrus, there was magic in the air
And over in the corner much to my surprise
Mr. Hughes hid in Dylan's shoes wearing his disguise.

I played them all the old songs, I thought that's why they came
No one heard the music, we didn't look the same
I said hello to 'Mary Lou', she belongs to me
When I sang a song about a Honky-Tonk, it was time to leave.

Someone opened up a closet door and out stepped Johnny B. Goode
Playing guitar like a ring an' a bell, and lookin' like he should
If you gotta play at garden parties, I wish you a lot a' luck
But if memories were all I sang, I'd rather drive a truck.

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## GO ALL THE WAY

*(As recorded by Raspberries)*

ERIC CARMEN

I never knew how complete love could be till she kissed me
And said baby please go all the way
It feels so right being with you here tonight
Please go all the way just hold me close don't ever let me go.

I couldn't say what I wanted to say
Till she whispered "I love you so"
Before her love I was cruel and mean
I had a hole in the place where my heart should have been
But now I've changed and it feels so strange
I come alive when she does all those things to me
And she says "come on" come on "come on" come on
"Come on" come on "Come on"
I need you "come on" I love you "come on" I need you "come on"
Go on baby.

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## I'LL BE AROUND

*(As recorded by the Spinners)*

THOMAS BELL
PHILLIP HURTT

This is our fork in the road
Love's last episode, there's nowhere to go
You've made your choice now it's up to me to bow out gracefully
Tho' you hold the key whenever you call me I'll be there
Whenever you want me I'll be there
Whenever you need me I'll be there
I'll be around whenever you call me I'll be there
Whenever you want me I'll be there
I'll be there whenever you need me
I'll be there, I'll be around.

I knew just what to say
Love's last episode, there's nowhere to go
There's always a chance tiny spark remains
And sparks turn into flames
And love can burn over again
(Repeat chorus).

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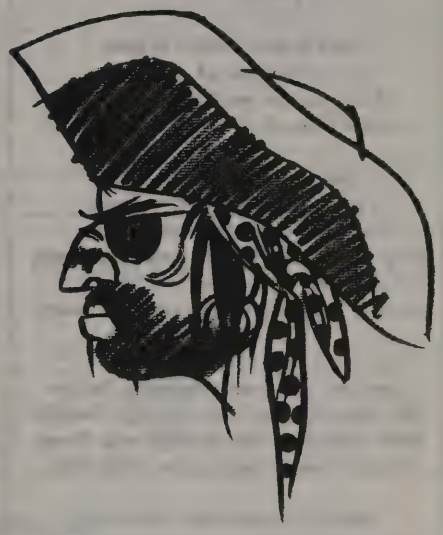

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# PARADE of SONG HITS

## SONG SELLER

*(As recorded by the Raiders)*

JIMMY WEBB

This is just a little memo
To remind you of my demo
Put it in the mail a week ago
Haven't heard it on the radio tho'.

Goodmorning song seller
I suppose we've got it made
You're such a charming fellow
Why can't you get this record played, this record played, this record played, this record played, this record played.

I got two sleeves I tore off a Beatle
Had 'em sewn on with a magic needle
Now I can play like George and Ringo
Haven't heard me on the radio tho'.

Waitin' around for the devil
I'm gonna make me a record deal
I'm gonna meet me a real big wheel

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## FOR EMILY WHENEVER I MAY FIND HER

*(As recorded by Simon & Garfunkel)*

PAUL SIMON

What a dream I had pressed in organdy
Clothed in crinoline of smoky bergandy
Softer than the rain I wandered
Empty streets down passed the shop displays
I heard cathedral bells triping down the alley ways as I walked on

And when you ran to me your cheeks flushed with the night
We walked on frosted fields of juniper and lamplight
I held your hand when I awoke and felt you warm and near
I kissed your honey hair.

With my grateful tears
Oh I love you girl
Oh I love you

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## ANYWAY THE WIND BLOWS

*(As recorded by the Grass Roots)*

DENNIS LAMBERT
BRIAN POTTER

Get myself together that's the only thing to do
But memories of you are fillin' my mind
I can face the morning but the night I can't get through
Baby without you I'm wastin' my time.

Anyway the wind blows
Anyway that you want me to be
I'll go where your love goes
Without you I don't wanna be free

Don't forget forgiving
I remember you remember me.

Stare into the silence of a room that's dark and cold
No one there to hold all thru the night
I can feel my heart beat and I know I'm growin' old
Deep inside my sole you are the light.

A piece of me is dyin'
Soul of me is cryin'
Can't you see I'm tryin' to bring you home again
I remember you remember anyway the wind blows.

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## SO LONG DIXIE

*(As recorded by Blood, Sweat and Tears)*

CYNTHIA WEIL
BARRY MANN

Lazy moon, magnolia bloom perfume
And Dixie would receive
A lady fadin' fast, still clingin' to the past
But she had you hatin' to leave
So long Dixie, sweet Dixie girl
You sure had style
Recallin' times we had with all the good and bad
I'm glad I had you for awhile
So long Dixie.

When we'd get the blues, we'd just shine up our shoes
And head for Dixie's place
We'd set ourselves right down
And pass the bourbon 'round and let Dixie get on the case
(Repeat chorus).

Years go by, some mem'ries fade and die
But Dixie, you still shine
Now up here, where it's cold
Folks don't understand your soul
But Dixie, you're still part of mine.

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## BURNING LOVE

*(As recorded by Elvis Presley)*

DENNIS LINDEY

Lord almighty I feel my temperature rising
Higher, higher it's burning through my soul
Girl, girl, girl, girl
You've gone and set me on fire
My brain is flamin' and I don't know which way to go
And your kisses lift me higher
Like the sweet song of a choir
And you light my morning sky with burning love.

Ooh, ooh, ooh, I feel my temperature rising
Help me I'm flamin'
It must be one hundred and nine
I'm burning, burning, burning,
And nothing can cool me
I just might turn into smoke
But I feel fine
Cause it's coming closer the flame's are now lickin' my body
Won't you help me
I feel like I'm slippin' away
It's hard to breathe
And my chest is a-heavin'
Lord have mercy
I'm burning a hole where I lay
And I'm just a hunk
A hunk of burning love.

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# PARADE of SONG HITS

## THAT'S HOW LOVE GOES

*(As recorded by Jermaine)*

J.BRISTOL
D.JONES
W.BROWN

Girl you walk around with your head up in the sky
'Cause you hurt so many before and never had to cry
But you better stop honey, you realize
That one day soon you're gonna have to be penalized
Oh that's how love goes, you gotta reap just what you sow
You can't cause tears and run free
It'll happen to you just like it's happenin' to me
That's how love goes you gotta reap just what you sow
You can't cause tears and run free
It's gonna happen to you just like it's happenin' to me.

Girl you made me cry you think you're the baddest of them all
Well I hope I'm around my dear when he sets you free and you fall
Then you'll find it's not such a laugh when tears run till you can't see
Your heartaches are gonna come and so is your misery oh
That's how love goes you gotta reap just what you sow
You can't cause tears and run free
It'll happen to you just like it's happenin' to me
That's how love goes you gotta reap just what you sow
You can't cause tears and run free
It's gonna happen to you just like it's happenin' to me.

But let me tell you something baby
You better stop and have a real good look at yourself
'Cause when those heartaches find ya
You're gonna wish you were someone else
Oh that smile that you're wearing is gonna turn into a frown
You find someone that you love and he's gonna put you down.

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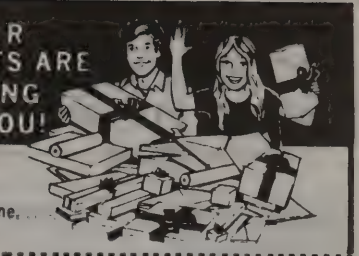

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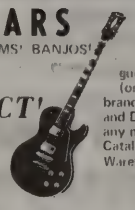

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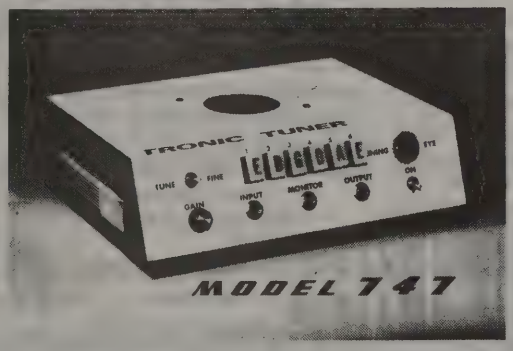


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# PARADE of SONG HITS

## I GUESS I'LL MISS THE MAN

*(As recorded by the Supremes)*

STEPHEN SCHWARTZ

I guess I'll miss the man explain it if you can
His face was far from fine
But still I'll miss his face and wonder if he's missing mine
He never smied ;But though his words were gruff I liked his shy sad glance
I never told him so but then I never got the chance
Some men are heroes some men outshine the sun
Some men are simple good men
This man wasn't one
And I won't miss his moods his gloomy solitudes
His blunt and thoughless style
But please don't get me wrong
He was the best to come along in a long long while.

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## FREDDIE'S DEAD

*(As recorded by C. Mayfield)*

C. MAYFIELD

Hey hey lord lord
Freddies dead that's what I said
Let the man rap a plan
Said he's send him home
But his hope was a rope
But he should have known
It's hard to understand there was love in this man
I'm sure all would agree that his misery was his woman and things things Freddies dead
That's what I said Freddies on the corner now
If you want to be a junky
Wow remember Freddies dead

All I want is some peace of mind with a little love
I'm trying to find this
Could be such a beautiful world with a wonderful girl
I need a woman child

Don't wanna be like Freddy now
Cause Freddies dead
If you don't try your gonna die
Why can't we brothers protect one another
No one's serious and it makes me furious
Don't be misled just think of Fred
Everybody's misused him, ripped him off

Hey hey uh huh
Freddies dead that's what I said
Let the man rap a plan said he'd send him home
But his hope was a rope
But he should have known
Everybody misused him, ripped him off and abused him
Another junky plan
Pushing dope for the man
Terrible blow but that's how it goes
Freddies dead that's what I said
All I want is some peace of mind with a little love
I'm trying to find this
Could be such a beautiful world with a wonderful girl
I need a woman child

Don't wanna be like Freddy now
Cause Freddies dead
If you don't try your gonna die
Why can't we brothers protect one another
No one's serious and it makes me furious
Don't be misled just think of Fred
Everybody's misused him, ripped him off

We're all built up with progress
But sometimes I must confess
We can deal with rockets and trains
But reality what does it mean
Ain't nothin'
Said Freddies dead.

All I want is some peace of mind with a little love
I'm trying to find this
Could be such a beautiful world with a wonderful girl
I need a woman child

Don't wanna be like Freddy now
Cause Freddies dead
If you don't try your gonna die
Why can't we brothers protect one another
No one's serious and it makes me furious
Don't be misled just think of Fred
Everybody's misused him, ripped him off

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## YOU WEAR IT WELL

*(As recorded by Rod Stewart)*

ROD STEWART
MARTIN QUITTENTON

I have nothing to do on this hot afternoon
But to settle down, write you a line
I've been meaning to phone you but it's pretty soon the effort's been a very long time.
You wear it well a little old fashioned but that's all right.

Well I suppose you're thinkin' Aunt Betty is sinkin' or you wouldn't get in touch with me
I lie in bed and try to raisin' my head I sure do want you to know that you wear it well
Marry the lady to a man so fine oh my well women can't face the morning so your brothers go on all day laughing no show.
The home sick blues and the radical blues haven't left a mark on you
You wear it well a little out o'time but I don't mind.
Well don't get many newer ones find but I believe that I'll give it a try
Now I'm eating my heart out try'n to get a letter to

Since you've been gone it's hard to carry on
I'm gonna write about the birthday gal
And her body of tan
When we sat there and cried on the stairs
You knew it didn't cast me up

And for why do you think you made me feel a millionaire
And you wear it well
Madame Onassis got nothin' on you
Are you aware my coffee is cold
And I'm gettin' me towed
And I gotta get back to work
So when the sun goes low
And you're home all
Think of me and try not to laugh
And I'll wear it well

I don't object if you call collect
Cause I hate forgettin' that you were once mine
But I regret that I even tried
Now I'm eatin' my heart out
Tryin' to get back to you.
I love ya, I love ya, I love ya.

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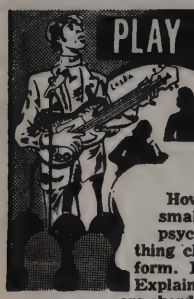

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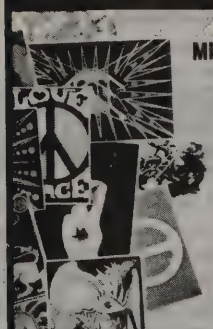

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## MIDNIGHT RIDER

*(As recorded by Joe Cocker)*

G. ALLMAN
K. PAYNE

I've got to run to keep from hiding
And I'm bound to keep on riding
And I've got one more silver dollar
But I'm not gonna let 'em catch me, no
Not gonna let 'em catch the midnight rider.

I don't own the clothes I'm wearing
And the road goes on forever
And I've got one more silver dollar
But I'm not gonna let 'em catch me, no
Not gonna let 'em catch the midnight rider.

I've gone by the point of caring
Some old bed I'll soon be sharing
And I've got one more silver dollar
But I'm not gonna let 'em catch me, no
Not gonna let 'em catch the midnight rider.

No, I'm not gonna let 'em catch me, no
Not gonna let 'em catch the midnight rider
No, I'm not gonna let 'em catch me, no
No I'm not gonna let 'em catch the midnight rider.

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## RUNNIN' BACK TO SASKATOON

*(As recorded by Guess Who)*

BURTON CUMMINGS
KURT WINTER

Been hangin' 'round gas stations
Been learnin' 'bout tires
Been talkin' to grease monkeys
Been workin' on cars.

Moose Jaw saw a few Moosomin too
Runnin' back to Saskatoon
Red Deer, Terrace and a Medicine Hat
Sing another prairie tune
(Sing another prairie tune).
This tune is home grown
Don't come from Hong Kong.

Been hangin' 'round libraries
Been learnin' 'bout books
Been talkin' to playwriters
Been workin' on words.

Been hangin' 'round hospitals
Been learnin' 'bout dying
Been talkin' to the heart doctors
Been workin' on disease.

Been hangin' 'round grain elevators
Been learnin' 'bout food
Been talkin' to soil farmers
Been workin' on land.

Been hangin' 'round camera stores
Been learnin' 'bout sight
Been talkin' to film makers
Been workin' on eyes.

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## WEDDING SONG

(There Is Love)

*(As recorded by Petula Clark)*

He is now to be among you
At the calling of your hearts
Rest assured, this troubador is acting on his part
The union of your spirits here has caused him to remain
For whenever two or more of you are gathered in his name
There is love, there is love.

Well a man shall leave his mother and a woman leave her home
They shall travel on to where the two shall be as one
As it was in the beginning, is now, and til the end
Woman draws her life from man and gives it back again
And there is love, there is love.

Well then what's to be the reason for becoming man and wife?
Is it love that brings you here or love that brings you life?
For if loving is the answer
Then who's the giving for?
Do you believe in something that you've never seen before?
Oh, there's love, oh there's love.

Oh the marriage of your spirits here
Has caused him to remain
For whenever two or more of you
Are gathered in his name
There is love, there is love.

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## INNOCENT TIL PROVEN GUILTY

*(As recorded by the Honey Cone)*

G. JOHNSON
G. PERRY
A. BOND

Please let me testify
You accuse me of another man
Before you lock my love away
Let me take the witness stand
I'm innocent, I'm innocent til proven guilty
Before you lock my love away
Please hear what I have to say
I'm innocent til proven guilty
Darling it's the law of the land
Don't punish until you understand.

You're accusing me of being unfair
Darling I'm innocent of the charge
The whole case is based on the lying testimony of jealous witness
who wants your heart
Can't you see that she wants you
All my tears in vain
I swear on a stack of Bibles darling I've been framed
I'm innocent, I'm innocent til proven guilty

Before you lock my love away please hear what I have to say
I'm innocent til proven guilty
Darling it's the law of the land
Don't punish me until you understand
I'd never rob the love that we've shared
Cause in my heart there's too much care
And I'd never steal from the dreams we built

No other love could ever compare
But if you doubt my love and the verdict is I've been wrong
I swear on the love you gave
I'll love you when you're gone
I'm innocent
Waiting for the verdict to come
Tears streaming down my face
Your tender kiss upon my lips tells me that I've won my case
Oh I'm so glad I'm innocent til proven guilty
So glad I fought my case
All doubt has been erased.

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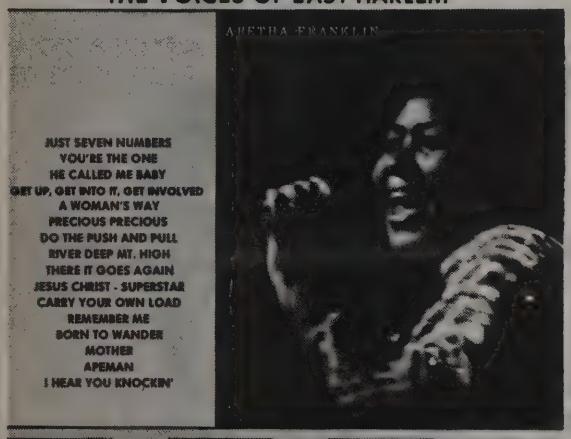

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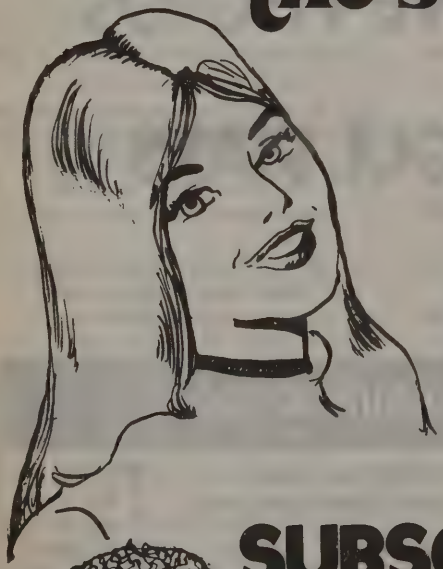

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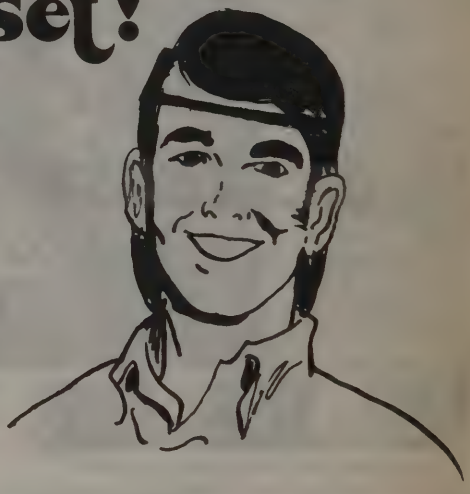

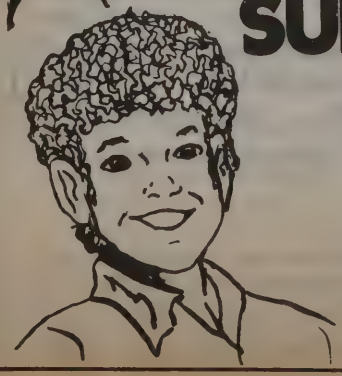

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# READERS' REVIEWS

**CHUCK BERRY**
The London Sessions (Chess)

Chuck Berry's new album, "The London Chuck Berry Sessions", may be his best yet.

Recorded in London and at a live performance in Coventry, this LP features one live side and one studio side.

Singing two "Musex" (music and sex combined) songs, named "Reelin' And Rockin'" and "My Ding-A-Ling", and his all-time rock 'n roll classic "Johnny B. Goode", Berry, Mister Rock and Roll himself, really thrilled the crowd at the Lanchester Arts Festival with his act, as was shown by the constant wild cheering, loud applause, whistling, screaming, roars of approval, the rhythmic hand-clapping beat behind the songs, and by the vehement chanting of "We want Chuck, we won't go."

Utilizing a 1950s-1960s rock 'n roll guitar style combined with questionably dirty lyrics ("Looked at my watch and it was quarter to ten, you know she called me right back and made me do it again!"), "Realin' And Rockin' " turns out to be a number, musically, reminiscent of the early Berry recordings, but lyrically, a song of the Seventies.

"My Ding-A-Ling" however, is "not a rock'n roll number" and is a "fourth grade ditty", according to Berry.

It is a sing-along type, in which Berry siphons the already overflowing audience interest by letting them become, directly, a very important part of the act, by singing the chorus.

Featuring sexy and bawdy lyrics and dirty (?) jokes, "My Ding-A-Ling" is definitely one of Berry's best non-rock 'n roll songs.

Berry and the audience really went wild during "Johnny B. Goode (& Closing)".

Berry went straight into "Johnny B. Goode" before the applause and cheers died down. He began singing "Bye Bye Johnny", but switched when the crowd began singing the chorus of "Johnny B. Goode".

Excited by the audience's reaction, Berry began shouting "Look at 'em" and "Sing it children", and with a rousing hand-clapping beat behind him, then proceeded to "go crazy" on his guitar. He played the heck out of it!

The JBG cut, recording wise, really caught the mood and spirit of Berry's concert.

At the end of it, the audience simply went wild. For two minutes and 25 seconds of the JBG track (and who knows for how long after that), there was very strong cheering and chanting for Berry to continue, and there was trouble in attempting to get the audience to quiet down and leave (a Pink Floyd concert was scheduled next, and 2,000 people were waiting outside). They did not leave, however.

SKIP YOUNG
Seattle, Wash.

**PINK FLOYD**
Obscured By Clouds (Capitol)

This, in my opinion, is the second best rock group from England, next to Yes. They have an enormous amount of electronic equipment, and they use it to the fullest extent. This album was made as a soundtrack for a movie called "The Valley." They have written scores for other movies, such as "More," and "Zabriskie Point."

Now, to the album itself. It begins with two instrumentals, the title song and a song called "When You're In," which is actually a branch of the first song. Two other songs worth mentioning are guitarist Dave Gilmour's "Childhood's End," and bassist Roger Waters and keyboard player Rick Wright's "Burning Bridges." Since we have the three main members I may as well mention the other, drummer Nick Mason. He doesn't write much, though he did have a fling with "The Grand Vizier's Garden Party", on their "Ummagumma" LP.

The last track on the album is "Absolutely Curtains", which sounds like the title says. This album should be a new experience for those of you who are sick and tired of soft rock and for those already into Pink Floyd, like me, a trip into the amazement of electric music.

TOM DAVIS
Harvey, Illinois

**THREE DOG NIGHT**
Seven Separate Fools (Dunhill)

Like the other Three Dog Night albums, this is a good one. It contains some rock and roll and the harmony and music is well put together. Their smash single "Black and White" starts the album out with clever lyrics but "Going In Circles" has got to be the best cut. It's such a beautiful song. Jimmy Greenspun does a very nice organ solo which he deserves a lot of credit for since he wrote it. Another good cut is "In Bed", particularly the lyrics. There are good hard driving songs on this album which the four musicians deserve credit for.

LESLIE BARRIE,
Orange, Calif.

***THREE DOG NIGHT — getting it on with hard driving songs on their new album.***

**JOHN KAY**
Forgotten Songs and Unsung Heroes
(Dunhill Records)

This album is the first "solo" effort by the former leader of the now-defunct Steppenwolf. And considering that John Kay believes Steppenwolf peaked after their first album, this record comes as a great surprise, and with exceptional merit.

John Kay, who not only does all lead vocals but also most of the instrumentation as well, displays considerable skill on a 12-string guitar, dulcimer and bottleneck guitar, which is demonstrated on Robert Johnson's classic "Walkin' Blues." Back-up instrumentation is performed by Kent Henry and George Biondo, both former members of Steppenwolf, Penti Glan on drums and Hugh O'Sullivan on organ, both well-known studio artists, and one of John Kay's own compositions, "Somebody," even features a guitar break performed by producer Richard Podolor.

Not only does the album include four of John Kay's own compositions, which are reasonably good; it also features Richard Farina's "Bold Marauder," Hand Snow's "I'm Movin' On," Hank Williams' "You Win Again," and Patrick Sky's "Many a Mile."

It seems great to be able to put an album like this one on a turntable and hear so much unexpected quality.

MICHELLE HICKEY
Bailey's Harbor, Wisconsin

**CREEDENCE CLEARWATER REVIVAL**
Mardi Gras (Fantasy Records)

I think this is the best album made by Creedence. Upon the first listen I thought Creedence had gone country especially on the first track, "Looking For A Reason" Doug Clifford gets a few good lead vocal shots with "Need Someone To Hold" (one of my favorites and "Tearin' Up The Country." Stu Cook belts out some good ones too on "Take It Like A Friend," "Sail Away" and "Door To Door." John Fogerty is, as usual, great on the songs he sings.

The only thing I can't figure out is why CCR took so long to get back on their feet after Tom left. I know it must have been hard for them but there is almost a year between their singles "Sweet Hitch-Hiker" and "Someday Never Comes."

GLEN BUENCKLIN
Heber Springs, Arkansas


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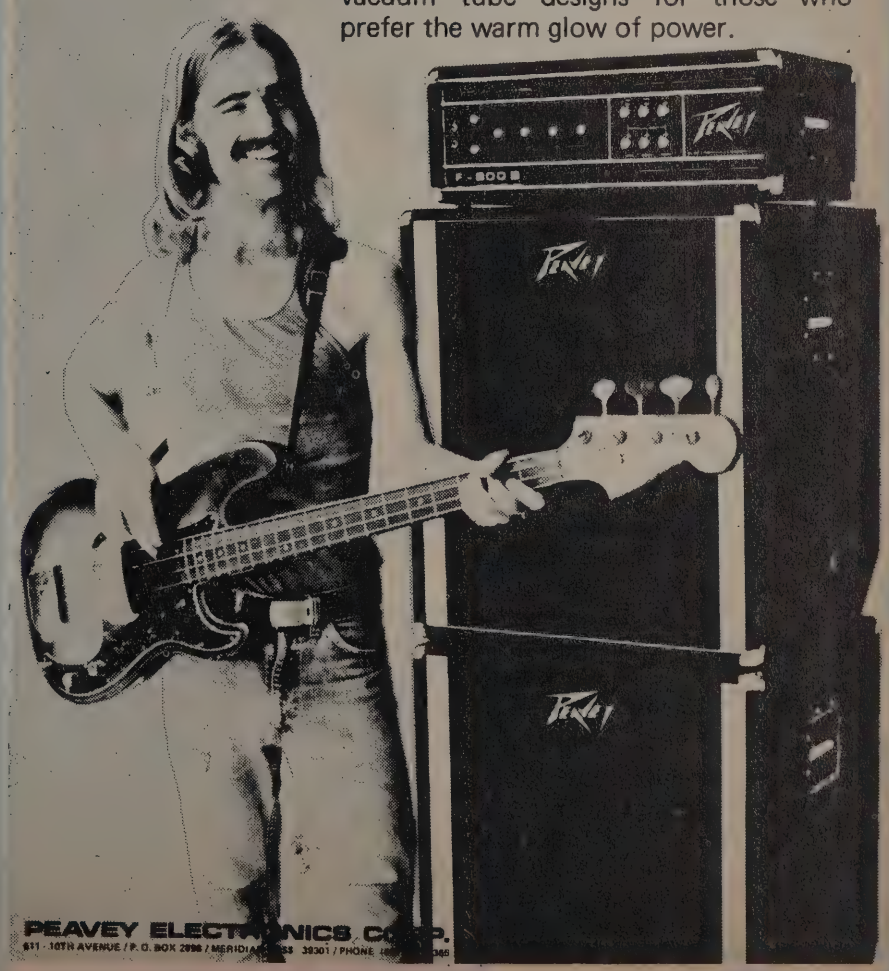


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## JOSE FELICIANO

*(continued from page 11)*

*market, never really played the Latin circuit in the city, of dance halls and clubs.*

F. Not really. You've got to remember that Latin people go to the clubs to dance and not to sit and to listen. The big bands, like Tito Puentes, are the thing in most Latin clubs.

*HP. Where did you perform?*

F. Mainly at coffee houses and pubs in Greenwich Village.

*HP. You weren't right for the dance hall sound—how did the audiences in the village accept you?*

F. It was good. I was singing a lot of the current pop songs in English, but with a Latin root sound, and it went well. My bilingualism has always been a major asset in my career and like I said—lyrics are important for someone to really groove on a song. But I never gave up my Latin background. I wanted to mix the two sounds for the benefit of both.

*HP. You mentioned 'current pop'—who were some of your American favorites?*

F. Ray Charles, Sam Cooke, Nat King Cole — most of the soul and rock & roll artists of the day. The feelings in most of their songs was really free and spontaneous and it made the association between Latin and American music all the more valid. Most people today are beginning to realize the influences of Latin and African music throughout soul, rock and even a little in jazz.

*HP. What was your big break?*

F. RCA Records signed me to a recording contract following a performance at Gerdes' Folk City in Detroit and the second was the attention I got from performing at the 1966 Mar de Plata Festival in Argentina. Soon, with international recordings, I was on most of the international charts—but that's where I stayed from 1966 to 1969.

**FELICIANO — never gave up his Latin background.**

*HP. What do you mean stayed?*

F. I was a success, but not in the U.S. and Puerto Rico. In Puerto Rico most stations didn't even play my songs until after I was big on the American market. The producers and executives wanted me to stay in an international Latin bag, but I fought them—with musical ideas.

*HP. The result?*

F. "Light My Fire."

*HP. We know the rest, but what about the Latin influences in today's scene?*

F. It's growing and with the young musicians and the salsa sound it can become very big—Santana is already showing that. People realize the humanitarian roots of all music, whether it's rock, soul, American, Latin or African—the music is what's important. Now, no matter where I perform, I sing for my people, the Puerto Ricans, as well as Chicanos and Americans — all together — and they come to the concerts, in Texas, California, New York — anywhere — and listen together. Again, the music is what's important.

*HP. Your future plans?*

F. I have a new album, just released on RCA, and I'll be doing concert performances around the country. I'm also building a 16 track recording studio in California and I hope to be more active in producing new sounds and in helping young Latin artists to break into the American market. Later in life, I'd like to return to the neighborhood, the barrio, and teach music to the next generation of musicians. I'd also like to do a tour for the State Department. Mainly I'd like to tour the Iron Curtain countries of Eastern Europe and help spread the American-Puerto Rican culture to other peoples.

*HP. That sounds like an awfully large schedule.*

F. It might be, but I've been fortunate to have the gift of music and it's important to be able to grow with it and to share what you have with others.

*HP. Gracias, Jose.* □


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| C. TOTAL PAID CIRCULATION | 217,500 | 213,680 |
| D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS | | |
| 1. SAMPLES, COMPLIMENTARY, AND OTHER FREE COPIES | 300 | 300 |
| 2. COPIES DISTRIBUTED TO NEWS AGENTS, BUT NOT SOLD | 137,700 | 133,078 |
| E. TOTAL DISTRIBUTION (Sum of C and D) | 355,500 | 347,058 |
| F. OFFICE USE, LEFT - OVER, UNACCOUNTED, SPOILED AFTER PRINTING | 1,500 | 1,500 |
| G. TOTAL (Sum of E and F – should equal net press run shown in A) | 357,000 | 348,558 |

I certify that the statements made by me above are correct and complete.

*Signature of business manager,*
Edward D. Konick

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# THE SHOPPING BAG

## NEW FROM OVATION

Ovation's engineers have developed the latest in the state of the art in electronics by introducing a public address system with integrated circuitry (I.C.'s) and a hybrid power module.

This new system has a high-powered, full range sound with lasting reliability. The solid state modular designed units were specifically engineered to provide maximum power and flexibility throughout the audio spectrum.

The console has 6 channels, each having (2) inputs, gain control, reverb level, bass and treble controls, with an individual V.U. meter on each channel. The master channel has gain control, reverb level, bass and treble control and a master V.U. meter. The console also has a master anti-feedback control with (2) independent 5-position frequency selection notch filters.

The two high pressure laminated columns have 4-12" woofer speakers, 4-12" mid-range speakers and 4-3-1/3" tweeter speakers to give you the ultimate in tonal variation and sound reproduction.

The IC 100, a 100 Watts R.M.S. power amplifier system, is smartly styled in a combination of black, red, and anodized aluminum finish.

## DRAGONS . . . ANYONE?

Drape a dragon about your waist, wrist or upper arm. The dragon slayer belt of round metal mesh is held in place as the jaws of the dragon grip the body making it possible to drape it low over the hips or high on the waist.

The head of the dragon is adorned with a glimmering stone ... sapphire on the silver finish, topaz on the gold.

Two bracelets are available, one to coil about the wrist and a larger model created to be placed fetchingly on the upper arm, making it a perfect accent piece for the fashionable halter top look.

THE SHOPPING BAG

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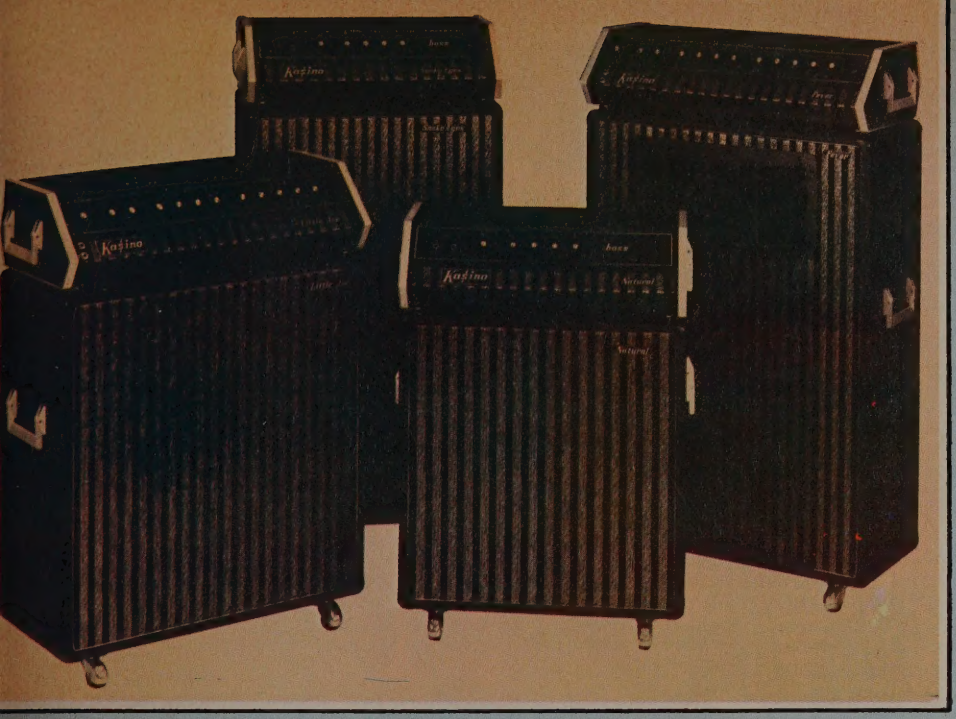

*NEW KASINO amplifier line introduced by Kustom Electronics is shown here. Two in center are Bass amps, Snake Eyes (rear) and Natural. Guitar amps are (extreme left) Little Joe, and far right is Fever.*

### NEW AMPS FROM KUSTOM

Among four new Kasino amplifiers announced today by Kustom Electronics, Inc., is "Fever," a 400-watt system that is bound to catch the attention of lead guitarists everywhere.

In addition to its power and controls, Fever is unique in that it has a bi-amp feature—actually two amps in one. One amp captures the high frequencies and pushes them through a special 150-watt high frequency horn. The lower signals are captured by the second amp and powered through the four 250-watt 12-inch speaker system.

This is the professional way to control the mix between speakers and horn. Kustom's "drive" control puts the Fever ahead of anything in its class.

The other three new Kasino amplifiers also have "drive" control. The artist gets the full range of true, clean sounds, mild distortion or full overdrive of the pre-amp.

In addition to a master volume control, which simultaneously raises or lowers the output of the entire system, the added horn volume control may give even more power to the higher registers.

Fever also has fuzz effect, fuzz level, bass, mid-range, treble, speed and depth for tremolo, reverb intensity and reverb tone, and boost effect.

This amp goes all the way across the sound spectrum, whether it's whispering or pushing out all 400 watts. It certainly beats anything in its class.

Other new Kasinos in the lineup are another lead amp and two bass amps. The guitar amplifier is Little Joe, a 250-watt system with four 12-inch speakers. Except for the bi-amp and high frequency horn, it features the same controls as Fever.

The new bass amps are: Natural, a 150-watt system with one 15-inch speaker; and Snake Eyes, a 250-watt system with two 15-inch speakers.

Both bass amps have drive and volume controls and three bass controls to provide more variety to the low bass, mid-range and higher registers. Bass No. 3 may be pulled for an even brighter sound.

All Kasino sound equipment is solid state and carries a lifetime guarantee to the original purchaser.

### ROBERT BRUCE FASHION FIRSTS!

Wool O'Mist pure virgin wool, born to be washed and dried by machine, adds easy care to the classic look in this Robert Bruce trio.

(L to R) The Shetland Zip Polo with leather suede collar and placket, coordinated to Shelby's Wool Check slacks. Next is Robert Bruce's classic Rib Crewneck Pullover and the Wool O'Mist Design Stripe Crew, both coordinated to Clayton cotton corduroy slacks by Shelby.

The Robert Bruce coordinating Grubb shirts are durable press 100% cotton interlock in Polo and Turtleneck models.

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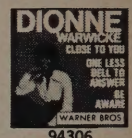

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Up to six times per year the Club will offer special selections which you may accept or reject in the same manner as your Selection-of-the-Month. All such regular and special offers count toward fulfillment of your enrollment agreement. For all offers (up to 19 per year) you have at least 10 days to make your decision. Any selection you receive with less than 10 days notice may be returned to the Club for full credit, including your postage if requested. All purchases are fully guaranteed. You must be delighted with every Club selection or you may return it for full credit within 10 days.

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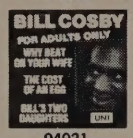

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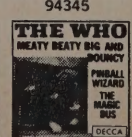

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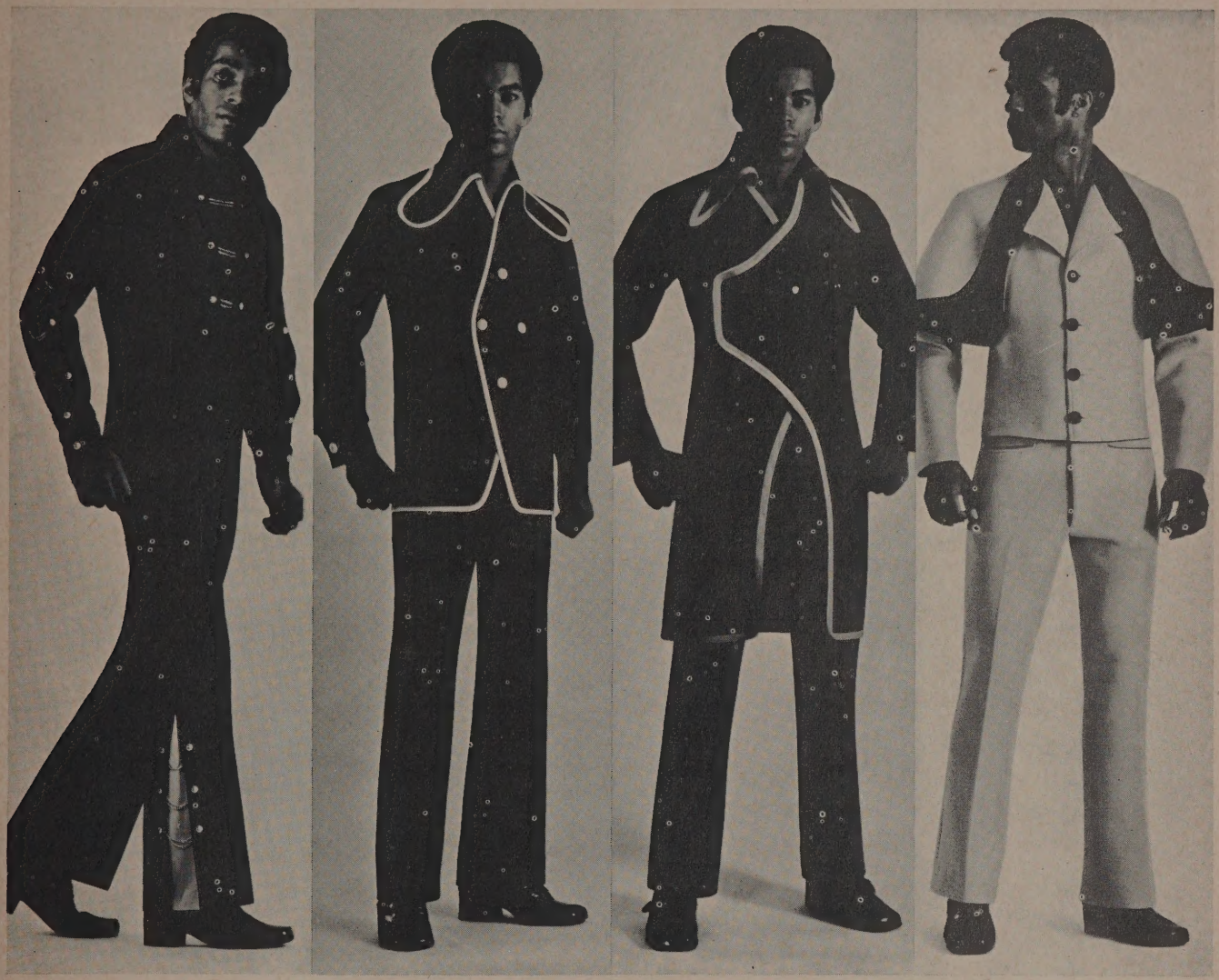

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Others also enjoy her playing, Mrs. Johanson reports. She plays for herself to relax after a trying day, and for her husband when he's tired. She also plays for friends when she goes to parties. "In a sentence," she says, "it's the most soul-satisfying thing that has ever happened to me."

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